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In spite of our picture a few masculine prerogatives remain; and, until the rise of Cutty Sark, whisky drinking was one of them. No longer.

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CUTTY

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31 March 1965 2s 6d weekly

# tatler

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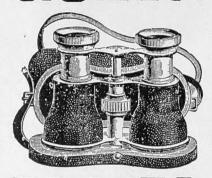
EDITOR
JOHN OLIVER



is one of Britain's leading xport standard bearers. Model Sandra Paul has had a huge success nternationally and that's typical of the way things British tend to find favour hese days in the markets that matter. June Ducas draws attention to some important facets of exporting on page 646 and Counterspy has performed some notable espionage in the national interest at a group of influential embassies. Her findings are reported in Diplomatic Bag on page 660. Fashion has an export setting too—what better?—and the Tatler Verdicts writers this week have turned their attention to what sells best abroad in their own particular commodities. They'll be back to regular reviews of plays, books and films in next week's issue. The cover girl wears Gala More Red lipstick; her picture was taken by Bob Brooks

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### SOCIAL & SPORTING

Oxford v. Cambridge Boat Race, 3 April.

Dress Show, Bowood House, Wilts, of John Cavanagh's spring collection, 3 April, in aid of the Wilts branch of the Red Cross. (Tickets from the Marchioness of Ailesbury, Sturmy House, Savernake.)

Spectacular of Mime & Dancing, Royal Albert Hall, 3 April, in aid of the National Deaf Children's Society. (Details, CHA 8062.)

Berkeley Debutante Dress Show. Berkeley Hotel, 5, 6 April. (Tickets, 3 gns. LAN 8812.) Gala Première of The Greatest Story Ever Told at the Casino, 8 April, in aid of the Greater London Fund for the Blind, and the National Association for Mentally Handicapped Children. (GER 6877.)

**Badminton Three-Day Horse** Trials, 8-10 April.

Dior Spring Show, Warwick Castle, in aid of the Order of St. John, 10 April. (Tickets,

3 p.m., 4 gns., inc. tea.; 9 p.m., 9 gns., inc. champagne & buffet supper, from 25 High St., Warwick.)

Point-to-points: New Forest; Blackmore Vale; Avon Vale; Pegasus Club (Bar), Kimble; Pytchley, Guilsborough, 3 April. East Devon; Hursley; W. Somerset Vale; S. Dorset; Belvoir, Garthorpe; Cotswold, Andoversford; Bisley & Sandhurst, Tweseldown, 10 April.

#### RACE MEETINGS

Flat: Wolverhampton, today; Windsor, Catterick Bridge, Ayr, 3, 5; Newmarket, 6-8; Newbury, Thirsk, 9, 10 April. Steeplechasing: Cheltenham, 1-3: Leicester, Bangor, Kelso, 3; Wye, Leicester, Ayr, 5; Warwick, 6; Folkestone, 7; Taunton, 8 April.

## MUSICAL

Royal Ballet, Covent Garden. The Sleeping Beauty, 1, 3, 5, 8, 10 April, 7.30 p.m. (cov 1066.)

Covent Garden Opera. La Traviata, 2, 6 April (last perfs.); Cavalleria Rusticana and Pagliacci, 7, 9 April, 7.30 p.m.

Royal Festival Hall. B.B.C. Symphony Orchestra, cond. Dorati, 8 p.m. tonight; L.P.O. cond. Von Dohnanyi, 8 p.m., 1 April; Vienna Philharmonic Orchestra, cond. Von Karajan, 8 p.m., 3 and 5 April; Bach Choir and Jacques Orchestra, cond. Willcocks, Bach's St. Matthew Passion, 11 a.m., 4 April; L.S.O., cond. Kertesz, Monteux Memorial Concert, 7.30 p.m., 4 April; L.P.O., cond. Bernet, 8 p.m., 6 April; Hallé Orchestra, cond. Barbirolli, 8 p.m., 7 April (WAT 3191.)

Sadler's Wells Opera. Orpheus In The Underworld, tonight, 8, 10 April; Count Ory, 1, 3, 6 April; L'Enfant & Les Sortilèges and L'Heure Espagnole, 2, 7 April. 7.30 p.m. (TER 1672/3.)

Wigmore Hall. London Pianoforte Series. Irene Kohler, at



Festival Hall. The first, on Saturday, comprises symphonies by Mozart and Bruckner. The second, on Monday, consists of symphonies by Haydn and Dvorak, and Richard Strauss's Don Juan

3 p.m., 4 April. (WEL 8418.) Lunchtime concerts: Wigmore Hall. Julian Dawson (piano), 1 April; Bishopsgate Institute, Schubert Week, 1-5

April. 1.5 p.m. (Adm: 2s. 6d.)

## FIRST NIGHTS

Royal Shakespeare Theatre, Stratford-on-Avon. Labour's Lost, 8 April.

F.B.A. Galleries, 61 Suffelk St.,

Anthony Whishaw"The dance

cycle"; Arnold van Praag,

"The face of Lautrec," Roland,

Browse & Delbanco, to 1 April.

Pall Mall East, to 10 April.

Royal Court Theatre. Spring Awakening, 13 April.

Aldwych. World Theatre Season, La Bugiarda, 5 April; Six Characters In Search of an Author, 8 April, by the Compagnia dei Giovani.

# ART

New Generation, 1965, nine young British sculptors, Whitechapel Art Gallery, to 11 April. The Art of Painting in Florence & Siena, 1200-1500. Loan exhibition in aid of the National Trust and National Arts Collection Fund, Wildenstein Gallery, to 10 April.

Charles McCall, paintings,

# **BRIGGS** by Graham

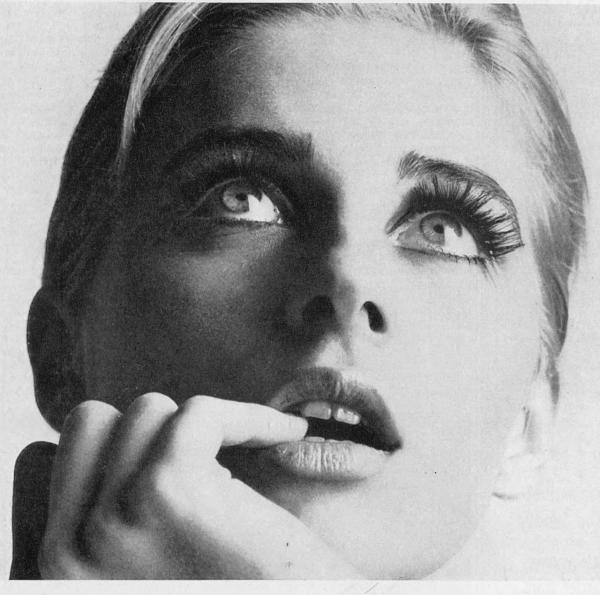








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# GOING PLACES TO EAT

The United Kingdom is the world's largest importer of food and a very substantial buyer of wines and spirits, e.g. the best market for champagne outside France. But she is also an exporter of highquality food products and spirits. Scotch smoked salmon is found in high-class restaurants all over Europe. M. Latry at the Relais de l'Empereur at Montelimar will have nothing else. Scotch lobsters are flown, live, to Paris. The French and the Belgians are partial to smoked haddock, kippers and "Le Stilton."

In 1964 we exported nearly £2 million worth of meat extracts, nearly £700,000 worth of sausages, £841,000 of marmalade, and £930,000 worth of jam. The world likes our sweet and chocolate biscuits, spending £6,300,000 on them in 1964, while sugar confectionery was a good seller, reaching about £10 million, with a further £7 million spent on chocolate.

Our total exports last year of what the Board of Trade calls, somewhat unromantically, "beverages," came to nearly £107,000,000, of which whisky accounted for £92,285,000. Gin and "other British components" added £7,110,000 to the total. Our friends in Bordeaux may be shocked to know that there were even exports of British-made wine. Beer also

sold well, to the tune of £3,297,000, and there are as well substantial quantities of British beer brewed in Belgium.

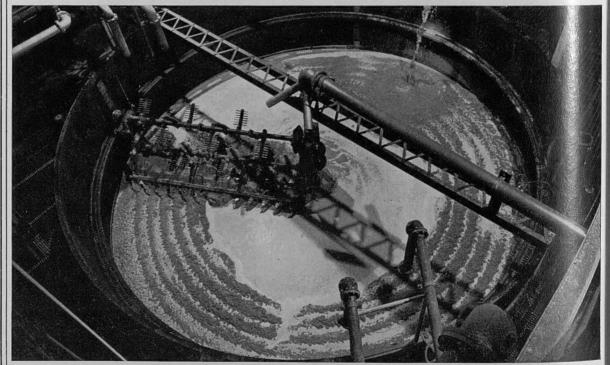
While the U.S.A. remains a most important market for Scotch whisky, taking over £46 million worth in 1964, the European market continues to grow. France was the second best customer for whisky at £4 million, with West Germany at £2,830,000 close behind Australia's £3 million, and Belgium taking £2,520,000 worth. One whisky that is particularly popular overseas is Cutty Sark, marketed by Berry Brothers & Rudd of St. James's, Britain's largest exporters of Scotch whisky to America. Their 1964 sales to the U.S.A. reached an all-time record with a value of over 17 million dollars. Exports to all world markets rose by over 12 per cent as compared with 1963.

In terms of invisible exports British hotels and restaurants play a most important part as a section of the tourist industry. Last year about 2,400,000 overseas visitors spent some \$320 million in the United Kingdom. Agriculture is also an important visible and invisible export industry. It is calculated also that the rise in British farm output over the pre-war level represents a saving of something like \$400

million per year in food imports. Our farms now supply two-thirds of our temperate zone foods, with a labour force of about 600,000, and close on half-a-million tractors. Exports of farm and horticultural products earned \$70 million in 1964, as compared with \$42 million in 1960.

### Whisky galore

Talking of whisky and hotels on tourist routes, at the George Hotel in Ashford, Kent, Mr. Bruce Clark keeps no less than 18 malt whiskies of the highest quality. It is an indication of the imaginative way in which this hotel is run. He and his young English chef are delighted if you will order in advance from his long list of speciality dishes, which is divided into three sections, i.e. 48, 24, and one hour's notice, Mr. Clark's considerable nowledge of wine is reflected in a list that includes a red Chinon 1959 at 14s. 6d. per bottle and a Château La Tour (Pa illac) 1949 ler Cru at 60s. The is a fine old house, datin back to the 15th century, an ished with good taste. T ere is usually amusing company to be found in the bar, a: d Mr. Clark is a friendly host. 30 try finishing your dinner Macallan Glenlivet '45, a 12year-old Glengrant. It is wise to book: Ashford 161.



Malt being run into the mash tun at the Girvan distillery of William Grant & Sons Ltd., noted exporters of Scotch whisky and thus contributors to a massive total of nearly £107,000,000



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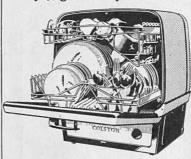
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# GOING PLACES ABROAD

New York is still first and favourite stop on the expense account tour to boost exports. And whether it is smoked salmon or sweaters; Scotch, Mini-Minors or handstitched leather, the incubator for most business deals is, by tradition, restaurants. these, I have recently made my own investigation, with an eye to both mood and business.

The crème de la crème is, perhaps, Four Seasons. Seemingly acres apart from your nearest neighbour, your table, on the first floor of the Seagram Building, is shaded from the rude daylight by veils of fine copper mesh slung across the windows. A huge marble pool and a fountain in the middle of the room soothe the nerves in the same way as a Japanese peace garden, and a waiter hovers just close enough to take the order for a second Their mousse of Martini. chicken liver, served in a bowl of cracked ice, bears comparison with any. Far be it from me to play Marie Antoinette, butin fact some dishes are-considering Four Seasons' Olympian

reputation - less expensive than one might expect. Cosy is about the last word for it, yet the atmosphere is so coolly seductive that, given the gastronomic stamina to get through four courses, the bill could be up to 35 dollars for two, without drinks or anything fancy, such as caviare.

So, unless your expense account is a whopper, Four Seasons is for when They entertain You. In the chair as host, consider some of the best French restaurants. Chauveron, on 139 East 53rd, is currently thought to be among the top five. I liked it because it had the spacious leather banquettes and the stimulating aroma of good food that belong in a Parisian restaurant; plus the right acoustics and service for quiet talking. They have no need of gimmicks there; the proprietor, M. Chauveron, comes from Périgord. You get all the better attention if you speak French to him, and he respects a knowledge of wine that bypasses the picture-book names and vintages. Pick from the bottom of

the list with confidence.

Lafayette, which opened only in the past few weeks, is equally genuinely French (among all too many which consider that a menu printed in the language will do). Its owners hail from the Auvergne, and the place is charmingly decorated, if not quite as spacious as the Chauveron. They are particularly good on seafood: coquilles St. Jacques and delicious shellfish pancakes. As a price guide, the main dishes, which include the appetizer and the dessert, cost about six dollars at lunchtime, and 20 per cent more for dinner (this is standard form). The address is 202 East 50th, and you should book a table. Then the Brussels, at 115 East 54th, is well respected and crowded (too many tables in the middle of the room, I thought); try their Belgian speciality, deep-fried cheese indue.

Bear in mind that thes types of restaurant expect ou to spend the evening ther : food is the object, and they are not very welcoming to late liners after the theatre. Plac 3 that are include the Algonquin, which runs excellen pretheatre suppers too; Twenty-One (decorated rathe like an English roadhouse i highclass Tudor), and the Sardi's. Room after room is lined with drawings, ethings and photographs of celerities, living and dead, and one goes there as much for atmosphere and company as food.

What of the night nobody pays, your guest is not chargeable on the expense account, and you are going it with your own cheque book? Working backwards with aftertheatre places, I loved, by any price standards, the Russian Tea Room, 150 West 57th, close to Carnegie Hall. It is a huge, warm-hearted, turn-of-the century salon, furnished with crimson plush banquettes and and interestingpeople of assorted looking nationalities. They serve blinis with sour cream and red caviare, cotelletes Pojarsky, light beers, wines, Viennese pastries and coffee or plain sandwiches, with equal grace and welcome, well into the small hours. Some dishes cost less than two dollars.

Before the theatre, a showy little snack at Luau's Four





The New York avenues come alive in a blaze of neon

Hundred (on East 57th) costs just two dollars for two. This is the Pu Pu Platter of Polynesian bits and pieces-egg roll, lobster claw, spare ribs and prawns, with a variety of chutneys and dips. It is served with your own flaming brazier for a final sizzle, and drinks such as "Sufferin' Bastard" (or you can be square and order wine).

A "neighbourhood" restaurant is a polite New York expression for slumming, but everything depends on the district. Billie's, on First Avenue and East 56th, is neighbourhood to the most expensive apartment blocks in Manhattan, close by Sutton Place. It is an Irish bar in the great tradition, with wads of roast beef for 4 dollars, and Irish coffee by way of dessert; bright overhead lights and scrapy chairs, but a sympathetic ambience that is genuine.

Low lights, reasonable food and comfort without flummery? This, in the end, is the big nostalgia. I'd head for Hapsburg House, an old brownstone mansion off First Avenue and East 55th, which was originally founded as a private club by the late Ludwig Bemelmans. Decorated by his own wall sketches, it is cosily European with traditional Viennese food as well as rarer delights such as ramequins au Gruyère. There is candlelight and unobtrusive zither music in the evening, and a bill of around 15 dollars for two. excluding wines. Whatever the propaganda about New York on Five Dollars a Day, this, for a civilized, medium price restaurant, is the average, and the Americans do no service to themselves or their visitors by pretending otherwise.

What of hotel suites, and the advantage of a quiet gathering for drinks in complete privacy? The St. Regis, much beloved by the English and respected by New Yorkers, costs between 39 and 96 dollars a night. The Westbury charges from 28 to 40 for two rooms, from 42 to 60 dollars for a second bedroom. The Algonquin, better known to theatre people and writers than to conventional tycoons, offers small but charmingly furnished suites at between 25 and 28 dollars; the feeling is that of a pleasant private apartment rather than a hotel, and their front desk, as well as their room service, is second to none.

One of our brightest exports is the new VC 10, whose supreme feet-up comfort and space, in either class, has already earned it an enviable reputation. BOAC, allying this to their own superb service, should indeed have a winner when they introduce the new aircraft on to some of their New York runs next week. The 21-day excursion fare, economy class, is £114 6s.



View from the Rockefeller Centre looking south over New York

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Harriet Hubbard Ayer



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GOING PLACES IN PICTURES Opera is about the last thing one would expect this country to

be able to export. Individual singers, perhaps (see page 650), but a complete work seems unlikely. However, Sadler's Wells Opera Company are repeating last year's move to show British opera to the Continent, and their touring repertory will be headed by the recent successful production of Richard Rodney Bennett's new piece The Mines of Sulphur with the original cast including (above) Catherine Wilson and Ann Howard as ghostly actresses. The tour begins in Zagreb, and takes in Paris, Amsterdam, Geneva, Vienna, Prague and Hamburg. Other British works in the repertory are Iolanthe and Peter Grimes, a contrasting trio altogether that should give the opera houses of Europe something to think about

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# The Prince and the exporters

Prince Philip is seen in Addis Ababa during the Queen's State Visit to Ethiopia last February. The Union Jack that flutters behind him could hardly be more appropriate to a man whose world-ranging role has become that of standard bearer. In speeches all over the world the Prince has turned his attention to a variety of subjects and has had a good many things to say about exporters and exporting too. The majority of them have been crisp and to the point and one at least gained some notoriety—see David Morton's "Man's World" page 671. The Prince sees in exporting the chance of better international relations "Technology may bring motor cars, aircraft and airconditioning to all nations but it has also opened up a Pandora's box of ideas and stimulated human thought in

every corner of the world." He has sounded warnings too, notably on the subject of competition with countries who are already able to manufacture their own goods: there are two problems . . . how to get the machines to turn out well-finished goods (in Britain) and how to make sure they are better than those made abroad . . . the answer to both lies largely with the industrial designer . . . the best thing that could happen to our manufacturers would be a highly critical and selective home market, constantly demanding better designed, better made and more reliable goods." The Prince takes a knock at complacency too. "It's no good saying 'British is Best' three times a day after meals and expect it to be so. We have to work for it by constantly criticizing and improving."

# The Queen and the Calcutta Cup

by Muriel Bowen

There's more to Twickenham than Rugger on Calcutta Cup day. Soon after breakfast men wearing the ties of Harlequin, Lansdowne, Oxford University and West of Scotland gathered in the Committee Room of the Rugby Union, and by 12.30 p.m. the place was a surging concourse of men and women. My impression was that Twickenham musters a disproportionate collection of long-haired pretty girls. Hardly surprising I suppose because Rugby is much more social than it used to be and becoming more so all the time.

"My wife came near to having two daughters born on the touchline," said LORD WAKEFIELD OF KENDAL. His is a title that Twickenham has never troubled to get its tongue round. To all and sundry he's "Wakers-capped 31 times for England, you know."

### PARTIES AND PROTOCOL

THE OUEEN looked thrilled when the excitement of the game welled up. So did LADY MILLER, wife of the Lord Mayor. I think it was only protocol that kept her in her seat when the ball got anywhere near the Scottish goal. Before the match SIR LAWRENCE EDWARDS, the Northumberland industrialist, & LADY EDWARDS had a buffet lunch party. Sir Lawrence is President of the Rugby Union. In the Committee Luncheon Room there were a series of family parties. SIR PATRICK & LADY RENISON were there, also Mr. DESMOND PLUMMER and his daughter, SALLY; Lord & Lady Wakefield of Kendal who were lunching with their daughter and son-in-law, CAPT. ANTONY RAYNSFORD, R.N., & the HON. Mrs. RAYNSFORD; and Mr. ALEXANDER Ross, chairman of United Dominions Trust, wearing the only original tie to be seen—that of the Amateur Rowing Association of New Zealand, which counts him as one of its stalwarts.

### STAMINA NEEDED

The match had a dramatic climax when ANDY HANCOCK (Northampton) made a heart-bursting dash to score the one try of the day. This last exciting second robbed Scotland of the Cup which the most partisan of English supporters had already conceded. SIR ALEC DOUGLAS-HOME and Mr. IAIN MACLEOD, sitting together, appeared united in sympathy.

Back in the Committee Room the teacups were rattling. Coats and snow boots were peeled off for serious discussion of the day's game. LADY LEE, wife of SIR FRANK LEE, was doing more peeling off than most. "I work on the principle that at all English sporting events up till June you need to wear everything you possess," she explained. Also at tea were VICE-ADMIRAL & Mrs. RONALD BROCKMAN; Mr. Ross Logan; Viscount Runciman of Doxford; Mrs. "Fizzes" Frisby; and Air MARSHAL SIR AUGUSTUS & LADY WALKER. For most of them the social day was only beginning. There were still seven cocktail parties to attend, a dinner, and a ball. It is not only on the field that keeping up with these rugger people takes some stamina.

#### FACE-LIFT FOR RACING

Racing in England, often so drab, so uncomfortable, and so much the same as the year before last is making great strides to get with it. There were plenty of good ideas at the Racing Association's dinner at the Dorchester, ostensibly held to show off the Racehorse of the Year Trophies which next year will be awarded to the best horse of the National Hunt Season and the best horse on the flat. (See pictures on page 638.) Some better known owners queried if winning either of the trophies would necessitate having to make a speech! The question remained unanswered.

Good news of improvements was heard all round me. The cost of facelifts to course amenities in the past three years runs into millions. Catering is next on the list of improvements, and the day's sport is to be more varied. A new racing publication is on the way.

"I hope that air hostesses will be handing it to you as automatically as they now give you The Tatler," said Mr. HENRY HYDE, the Racehorse Association's chairman. "A few years ago racing was in a precarious position. Now we are able to reorganize to cope with the problems of the 60's." The Levy Board headed by LORD HARDING OF PETHERTON has breathed new life into racing, and after six years of dwindling attendances an increase of 250,000 last year has had an encouraging effect.

### THE FRENCH SECRET

From the experts I got the answer to something that has puzzled me for years; the reason why the French, with a thoroughbred industry much smaller than ours, have each year many more horses likely to win the Derby. The reason, they told me, was that the big prize money for three-year-olds in France means that owners there can afford the financial sacrifice of waiting a year before putting their horses in big races.

Speeches at the dinner were short, forthright and sometimes witty. There was applause for MAJOR-GEN. SIR RANDLE FEILDEN when he said that the security of horses from doping was a fundamental fact that had got to be put right.











Above: an elephant watches the progress of the launch Kob carrying Princess Margaret and her husband, the Earl of Snowdon, along the Kasinga Channel that links Lake Edward and Lake George in Uganda. The launch trip and a visit to the game reserves were high points of the Royal Tour which was interrupted briefly when the Princess fell ill with a virus infection. Left: while her younger daughter visits Africa the Queen Mother followed her favourite sport at Sandown Park. Here she presents the Grand Military Cup to Mr. B. C. Leigh, who rode his own horse Reuil to victory. Far left: the Queen spent her own Saturday afternoon at Twickenham for the Calcutta Cup match between England and Scotland. Here she meets the captains, D. G. Perry (England) and S. Wilson (Scotland). Behind the Queen is Sir L. Edwards, President of the Rugby Union

"We're still well within our first hundred days," said Sir Randle of the new Turf Board of which he is chairman. Then with a look down the table to the Paymaster General, Col. George Wigg, M.P., he added: "We're finding the pangs of Labour very acute."

But Labour's keenest racegoer, Col. Wigg, said he would never get himself into the predicament of Lord Harding. "When my friends and I go racing we don't take our wives, so there is none of this bother about lunch!"

Guests at the dinner included Lord & Lady Willoughby de Broke; the Duke & Duchess of Roxburghe; Major & Mrs. P. M. Beckwith-Smith; Mr. & Mrs. Gay Kindersley; Comdr. John & the Hon. Mrs. Mildmay-White; Mr. & Mrs. Robin McAlpine; Anne Duchess of Westminster; and Miss Jean Walwyn, gifted artist daughter of the late Col. "Taffy" Walwyn, who designed the trophies. There were many messages of regret from absentees. Mr. Bill McHarg's wire pleaded a "damaged fetlock." Just as well he stayed away; in the crush he might well have got another.

My search for a good tipster ended with the Hon. RICHARD STANLEY, M.P. "Best in the Commons—he's my three-star nap," confided the redoubtable Col. Wigg. Mr. Stanley's tip for the Derby? Sweet-Aly, trained in Ireland by Paddy Prendergast.

### PEOPLE AND THAT PICTURE

When the Rembrandt portrait of his son Titus was sold at Christie's the occasion had all the excitement of a good sporting occasion. Only the people were different. (See pictures on page 641.)

After 65 seconds the picture was knocked down to Mr. David Somerset, heir to the Duke of Beaufort, for £777,000. He was bidding on behalf of Marlborough Fine Art. Then out of the quiet hush of the moment came uproar. Mr. Norton Simon, chairman of an American canned food business, leaped to his feet to announce that he was still bidding in his "prearranged way." Lady Cook, pretty wife of Sir Francis Cook, who was selling the portrait, looked puzzled.

Then somebody read out Mr. Simon's instructions to the auctioneer about his bidding method. It went something like this: "When Mr. Simon is sitting down he is bidding. If he bids openly he is also bidding. If he stands up he has stopped bidding. If he sits down again and raises his finger he is again bidding . . ." All the sympathy of those assembled was with Mr. PETER CHANCE, the auctioneer who has guided Christie's since Sir Alec Martin's retirement. There was nothing for it but to reopen the bidding. In the end Mr. Simon had his portrait. But LADY ABERCONWAY, LT. COL. WILLOUGHBY WELLS, Mr. GEOFFREY AGNEW (he went to (£756,000) and Mr. & Mrs. John Trafford were still debating that moment of uproar.

The next move now will be for the Board of Trade to consult the National Gallery about an export licence, and the Gallery is likely to suggest a refusal. In order to stop the export the Treasury would have to find the full sale money. The general impression of art experts at the sale was that the National Gallery has finer Rembrandts than this. Nevertheless, the portrait would be a valuable acquisition to be shared by provincial galleries. One thing, though, is certain. As a result of this particular sale the campaign by Lord Cottesloe and other leaders of the art world to set up a fund for the purchase of valuable paintings, otherwise likely to go abroad, is likely to receive more spirited public backing.

# There's a new face for us and it's brighter than ever say turf experts

Next year trophies will be awarded to the best horse of the National Hunt Season and the best horse on the flat. This is just part of a concerted drive on the part of racing people to lift the sport's image out of its rut and

present a brighter face to the world. Owners and interested parties turned up in force to the Racing Association's dinner at the Dorchester at which the trophies were on show. Muriel Bowen reports on the previous page.

Mr. & Mrs. Henry Hyde received the guests. He is chairman of the Racecourse Association



The Hon. Mrs. Cailain Campbell-Gray with her father, Mr. W. H. Dunlop, who is a steward of Ayr Racecourse



Lady Willoughby de Broke. Her husband is a member of the National Hunt Committee and of the Jockey Club



Miss Jane Walwyn who designed the trophics to be presented next year. She is a cousin of trainer Mr. Fulke Walwyn



Mr. & Mrs. Noel Murless. He trains horses for the Queen.

Lord Chuter-Ede, with the Paymaster-General, Col. George Wigg, M.P. and Baron Henry de Westenholz



Anne Duchess of Westminster, whose Arkle won the Gold Cup at Cheltenham, with the Marchioness of Abergavenny





Brig, W. P. Wyatt with Mr. & Mrs. Walter Nightingall. He is the Epsom trainer



The Earl & Countess of Rosebery

# Meanwhile, back at the ranch, a party sets the ball rolling

Before attending the annual Golden Windmill Ball at the Locarno Ballroom, Hull, members of the committee and their guests went to a cocktail party given by Mr. & Mrs. Basil Parkes and Mr. & Mrs. John Levine at Mr. Parkes' ranch-type

house at Tranby Park, Hessle, Yorkshire. The ball had been organized by Mrs. Parkes and Mrs. Levine in aid of the Imperial Cancer Research Fund. A special feature was the giant cabaret staged by members of the local community

The joint hostesses, Mrs. John Levine and Mrs. Basil Parkes



Mrs. Diane Lovell and Mr. Tony Wilbraham



Major-General Arthur Snelling and Mrs. Wilbraham





Capt. & Mrs. Gordon Hannay



Mr. Basil Parkes buying raffle tickets from Mrs. Sidney Jamieson, wife of a Hull doctor. Mr. Parkes, son of the late Sir Fred Parkes, owns the biggest private trawler fleet in Europe



Mr. & Mrs. Graham Mackrill, of Elmswell Hall, Little Driffield, Yorks

# The Rembrandt row at Christie's ends in a record £798,000 sale

Lady Cook (top right), whose husband owns the Cook Collection, watched the bidding at Christie's for Rembrandt's portrait of his son Titus (below), one of five pictures from the Collection that was auctioned. Mr. Peter Chance, chairman of Christie's, first knocked

the Rembrandt down for £777,000 to Mr. David Somerset (bottom right) of Marlborough Fine Art. Mr. Somerset is the Duke of Beaufort's heir. It was then that Mr. Norton Simon (centre right) objected that he had not finished bidding, and finally secured the paint-

ing for the Norton Simon Foundation, Los Angeles, for £798,000, nearly trebling the previous record for the sale of a painting by public auction. The auction also set a record for the biggest day's sale of £1,186,289. The five Cook pictures fetched £1,052,100









DESMOND O'NEILI

# Not so much a point-to-point, more a sea of mud

races run over a course turned into a Ladies' Race had to be cancelled

The weather took its toll of the York & Ainsty point-to-point and few spectators braved the elements to see the tators braved the ta

Mrs. George Aykroyd presents the cup for the Members', Subscribers' and Farmers' Race to Mrs. J. Peckitt, the winning owner's wife



Mrs. David Aykroyd and her daughter Amanda



PHOTOGRAPHS: TOM HUSTLER

Mr. & Mrs. Michael Gardner with their daughter Serena



Mr. Dawson Fawcett, Sir John Lawson, Bt., the official point-to-point judge, and Mr. Jock Yorke, a steward, on the judges' trailer



Miss Diane Hylton and Miss Judy Leather

# Letter from Scotland by Jessie Palmer

Miss Sarah Legard and Miss Felicity North





Brother and sister, Miss Laura and Mr. Gilbert Thompson Royds from Wetherby

The suite of Sheriff Harald R. Leslie, Q.C., Lord High Commissioner to the General Assembly of the Church of Scotland, and Mrs. Leslie, for their residency at the Palace of Holyroodhouse from 17 to 26 May will include the Countess of Lindsay as ladyin-waiting, and Miss Richenda Gurney, Miss Sally Robertson and Miss Catherine Scarth as maids-of-honour.

Lady Lindsay has just returned to her home in Fife from a holiday in the West Indies with her husband. She tells me that this will be her third term as lady-in-waiting. "I enjoyed it more last year than the first time," she told me, "because there is a lot to learn and it's a great help to know your way around."

To the lady-in-waiting falls the task of looking after all the house guests at the Palace, as well as the many other guests who come to the dinners and banquets—and there is a banquet or dinner party nearly every evening. She must also accompany Her Grace on every one of her engagements during each strenuous day. And with the day beginning with family prayers before breakfast, packed with engagements both morning and afternoon, and not ending till late in the evening, it can be very strenuous.

#### First experiences

The maids-of-honour help to look after the guests. One is always at hand to take guests to their rooms and to fetch them to dinner, and also to find those who are to be presented to Her Grace after dinner—no easy task if there are more than 100 guests!

Miss Richenda Gurney, who is coming up from London for the occasion, has been a maid-of-honour twice in the past, but it is a first experience for both Miss Scarth and Miss Robertson. Miss Scarth, who hails from Orkney, is a daughter of a cousin of Mrs. Leslie. She is at present studying at the College of Domestic Science in Aberdeen. Miss Robertson, a recent Oxford graduate, is now working with an Edinburgh publishing firm. She is the daughter of Sheriff I. M. Robertson.

#### Attaining heights

This year's Women of Scotland Luncheon, the eighth of its kind, will be held on the last Friday of April in Glasgow. The Countess of Elgin, is to be guest chairman. The Countess sounded modestly surprised to find herself

chosen for this honour. "I have been getting out of, rather than going into, things lately," she told me. She and Lord Elgin have been spending a good deal of their time in London recently and have only this month returned to their home at Culross. Lady Elgin tells me they are looking forward to a visit from their youngest daughter, Lady Alison Stewart-Patterson, and her family from America in the summer.

The theme of this year's luncheon is "Attaining Heights" and the proceeds will go to the Scottish Mountain Rescue Committee. The speakers will be Commandant Margaret Drummond, W.R.N.S., Mrs. Anne Gillies, an advocate, Miss E. M. Rennie, a college principal, and Mrs. Myrtle Simpson who is both a writer and a climber. The reception committee includes Lady Fraser, Lady Maclean and Lady Polwarth.

#### Two ballrooms

The British Sailors' Society annual Britannia Ball was held recently at the Central Hotel, Glasgow. There were about 400 guests and it was a very gay and successful affair. Over £2,000 will be handed over for structural improvements at the organization's children's welfare homes at Rhu. The tombola, with over 1,000 prizes, all donated, raised over £700, and a raffle for a case of whisky brought in another £140.

The ball organizers—the Rev. William Martin (organizing secretary for the society in Scotland) and his hardworking committee—had had the perspicacity to realise that while the middle-aged prefer ballroom dancing, the young prefer their ballroom activities to be more "with it." So they kept both sections happy and busy in two ballrooms, one presided over decorously by Cam Robbie, the other, more strenuously, by John Miller and the Corvettes.

Sir Ivar Colquhoun of Luss, Scottish chairman of the society, who usually receives the guests, is abroad, so his place was taken by the Scottish honorary treasurer, Mr. Hope Collins, and Mrs. Collins. Assisting them were Vice-Admiral Sir David Gregory, Flag Officer Scotland and Northern Ireland, and Lady Gregory. Sir Alistair Denny, Bt., who is a member of the Scottish committee, and Lady Denny were members of Mr. & Mrs. Hope Collins' party.

# SAY IT IN MINGLISH



# THE EXPORT OF THE ENGLISH LANGUAGE WAS NEVER A HEAVILY PLANNED THING. HENCE THE HAPPY RESULTS ACHIEVED IN AN INTERNATIONAL MELANGE OF WORDS, IDIOMS, GRAMMAR AND GUIDEBOOK PHRASES FOR WHICH THE OBSERVER'S SPRIGHTLY COLUMNIST SEES A RICHLY-REWARDING FUTURE

THE EXPORT OF THE ENGLISH LANGUAGE

In the narrower sense the language problem in exporting is a mirror-opposite of the commercial problem. One is constantly reading how insulted foreigners become if a firm writes to them in English; and at crash courses all over Britain executives, as business men are now called, are swotting away at irregular verbs, learning what a schwimbagger is (a floating dredger, often equipped with baggerpumpen), the Italian for buckets and skips (secchie e skips), the French for angledozer, bulldozer, derrick (angledozer, bulldozer, derrick, though they catch you out with buckets and skips; it's bennes preneuses et dragues). Obviously, what the ideally efficient exporter does is to import languages.

People are always going on about how slow we are in this respect. But this is to overlook the priceless advantage enjoyed by the foreign exporter. He doesn't have to waste time surveying the vast humming babel of the world's languages and decide which to learn. Partly because of the extraordinary British worldexpansion of the past three centuries and partly because of the rise of America, the English language straddles the world. Indians kill other Indians for the right to use it. It's no use going into the morals of it now; it's a fact. If you're a Turkish exporter, in the Delight business, say (though they make very good Turkish Delight in Huntingdonshire these days, and export it), you know what you've got to do first; learn English. Or rather, you learn a language which I have come to think of as Minglish.

Minglish is a kind of lingua franca employed by exporters, writers of instructions and guide books all over the world, and it comes out more or less the same no matter what the original tongue. A British exporter, having surveyed the world scene and decided (how much more painfully than the foreigner described above!) to learn Turkish, will not actually print or say anything unless he gets it right. It is all or nothing for him. But the foreigner slips effortlessly into Minglish and prattles artlessly away after two or three lessons, if any. Here's some Minglish from a guide to Turkey, since we started with that

"Camping in Turkey. The Turkey isn't an enemy of camping. In the contrary to other southern countries people are only coming to your tent on a wave and this only if you wave them away as they signal different from us, so if you want them to come here you have to wave away and the other way round. Also the water problem is not that big, especially on the European part and the art-historically so interesting Westcoast of Anatolia, you find many wells on the way and in the gardens (but however it is better to have two waterbottles with you). Apart from some forests at the coast there is very little shadow and the sun likes you very much. The best thing is to stay on the main-roads which are not asphalted and therefore very dusty but without wholes at least. You may camp in villages or everywhere you like. Criminality in Turkey is far from the European average."

This not only gives a perfectly adequate picture of camping conditions in Turkey; with subtle impressionistic touches it describes the colourful ceremonies of waving, the formal visits of other campers to one's tent all attended by courteous, age-old gestures like those in the tea ceremony of Japan.

Many menus throughout the world are printed in Minglish, which is rapidly replacing French in the shrinking world of the jet. Indeed in France itself Minglish has made rapid strides in recent years. As long ago as 1955 the Cheval Blanc at Nîmes offered: Out Wort Various, Ham the York, Sole Millers Wife, Marseilles the foot package, Peas Butter to French, Fire Bananas and Young Partridge over Sofa, Meat between the Ribs to Trim. At the Machin Cafeteria in Madrid the traveller versed in Minglish can choose discriminatingly between: Little joes of jam, Little joes of calf, Fillet of backs pig to the matal platte or baked in past, Macaroons at sap with Parmesan cheese, Roasted jam to the American style, Combinated of assaulted green-groceries.

It will thus be seen that while the conscientious English exporter is wrestling with Finnish or Hungarian (said to be related languages, though they look pretty different to me) the foreigner can move effortlessly from country to country in Minglish-and without any sacrifice of his national tastes and habits either; the American knows he will get his roasted jam just the way they do it back home; the visitor to Belgrade, finding the notice in the hotel TO AVOID IMMDATION VISITORS ARE REGUSLED TO CLOSE THE FAUCETS, can relax over his business talk (maybe he works for the Italian herbal company of Venice that offers The herbs of singers. FOR OPAQUE VOICE. Erisymum officinalis in decoction and gargarisms restores a limpid voice), regusted, safe from immdation.

Hardly any effort is made nowadays to learn actual English, the way our exporters are supposed to learn other languages; and this is true not merely of Slavonic or linguistically even more remote countries. The European country closest to us till very recent times, France, has gone right over to Minglish. That wonderfully-produced and technically brilliant paper Paris-Match invariably uses it. A young man escorting one of our Princesses for the evening is followed round by the Paris-Match man who efficiently sketches in his ancestry, the ancestors who fought at Flobben, and when he sees the Princess home the reporter hears her invite him in with the traditional Minglish words "Have a night cup, old chap.'

Apart from anything else, the learning of languages other than Minglish is soon going to be an outdated waste of time from a commercial point of view, since machine translation is rapidly being perfected. It says on p. 68 of An Introduction to Machine Translation, by Emile Delavenay (Thames & Hudson; you mustn't think I am making all this up), "to lend support to arguments based on Zipf's law, Yngve produced evidence likely to convince unbelievers by recounting in detail the results of an experiment he himself had conducted. A partial translation of German was prepared, taking as text 250 running words of a review of an American work on mathematics. . . .

"Die CONVINCINGE CRITIQUE des CLASSICALEN IDEA-OF-PROBABILITY IS eine der REMARKABLEEN WORKS des AUTHORS. Er HAS BOTHEN LAWE der GREATEN NUMBEREN ein DOUBLEES TO SHOWEN: (1) wie sie IN seinem SYSTEM TO INTERPRETER ARE: (2) THAT SIE THROUGH THISE INTERPRETATION NOT den CHARACTER von NOT-TRIVIALEN DEMONSTRABLE PROPOSITIONEN CORRESPONDS der EMPLOYEDEN TROUBLE? I AM NOT SAFE, THAT es dem AUTHOR SUCCEEDED IS, den FIRSTen POINT SO IN CLEARNESS TO SETEN. THAT ALSO der UNEDUCATED READER WITH dem DESIRABLEEN DEGREE OF EXACTNESS INFORMS wird. . .

You seeen what gehappened isist? Der MACHINE-TRANSLATOR, it ALSO have in seinem INTELLIGENZ-ELEKTRONIK already DE-CIDEEd, NOT ENGLISH to TRADUCE but in der MINGLISH also. Von der FUTURE very KLAR ist the LANGUAGE MINGLISH.

As the machine would say, corresponds der employeden trouble? I think I have written enough already to show that learning all the world's languages is not a necessary part of exporting to all the world. Surely we should instead do everything in our power to make Minglish the world language. We could train our children in it, we could write textbooks in Minglish. One who teaches foreigners has sent me a superb Minglish chapter on early Victorian education which gives one an idea of how such books could appeal to the young.

"In this period children were working in factories in hot conditions. They were using children to sweep the chimneys. Those chimney-sweepers were not educated. Educational system was very bad. Teachers treated people very badly. Then sunday schools and voluntary schools appeared. Education system was still very bad. Only the half of children were all right. In Newcastle education was very horrible. Many children escaped from their schools. After 1860 there were public schools and universities. Many travellers went abroad and achieved a great knowledge of history, natural science and literature. Oxford and Cambridge universities were founded by monks. London University was radical. In Oxford people learned literature and in Cambridge they learned Arithmetic.'

All right for commerce, you will say. What about literature? Well, better men than I have shown confidence in Minglish. Robert Graves has written a poem in it, just to show the way. It is called "¡Wellcome, to the Caves of Arta!" and the first verse goes thus:

Such subtile filligranity and nobless of construccion

Here fraternise in harmony, that respiracion

While all admit thier impotence (though autors most formidable)

To sing in words the excellence of Nature's underprops,

Yet stalactite and stalagmite together with dumb language

Make hymnes to God wich celebrate the strength of water drops.

What are we waiting for? We're sitting on a goldmine.

Collected Poems (Cassell), by permission of International Authors N.V.

# MADE

Before exporting for hard cash it is necessary to export an image. To the average American the average Briton has an aura of quaint tradition and cute old-fashioned ways. Here JUNE DUCAS demolishes this theory with some hard facts about the wide infiltration of the new, lively British image in the United States. The important tag, the phrase that raises the temperature is a simple one . . . . MADE IN BRITAIN

For years Americans have seen Britain as a cute little, old-fashioned island, surviving on quaint historic traditions. They have been bemused by our stiff upper lips, and by our restraint. They have imported our cashmeres in Cadillac loads, peered at our Chelsea pensioners, gawked at our aristocracy and tramped our stately homes. One American lady, overjoyed by a visit to a real Scottish castle wrote a thank-you letter to its laird: "I was so thrilled to imbibe that darling historic atmosphere and to share the air that Bonnie Prince Charlie breathed in your dining room." There is one thing I would just like to tell that dear lady, who was so enraptured with royal air: historic atmosphere lives in historic castles and we are proud of our castle walls, but beyond them England is beginning to show a new face and is flooding America with new ideas, leaders and life.

All over the States the British are wanted on every label from Fontana to fashion. Mary Quant, who radically changed the look of English clothes, told me: "They feel that we are real—that we have an upsurge of energy and ideas, which they respect. They also find us sincere." It is just as if the Americans had been given the prescription for a marvellous new pep pill and at last have taken the stopper off the bottle.

Janet Lyle, 20-year-old English deb, told me: "The average American girl arrives at lunch all clean scrubbed and neatly hatted." They were obviously stunned by her long unkempt hair, studied scruffiness and coal black stockings. She was, no doubt, expected in a twin set and pearls. Within days of arriving American Vogue had photographed her—perhaps they were all somewhat perplexed, but they were equally fascinated. Americans are astonished that we do not conform, which, as Janet pointed out "seems to prove that we have confounded them into opening their eyes and seeing us as we are today."

It is the English who are giving New York

fresh ideas and things to talk about. John Mills who owns Les Ambassadeurs in London, has taken over El Morocco, the shrine of American night life. It was sadly waning but now, according to a nightclub connoisseur, it is once again jumping. Apparently special customers can call for John Mills' Rolls-Royce if they get caught in the rain. Of course all Americans love a Rolls-Royce, but when the E-type Jaguar came out it immediately became the smartest car to own in Hollywood. Also English sports cars are in great demand, and any boy who has one starts plus where the girls are concerned.



Mary Quant, the designer whose clothes indicated to New Yorkers that there was more than a twin set and pearls to the British fashion image

Sotheby's have taken over Parke-Bernet, the smartest auctioneers in New York, and given them a shot in-the-arm. Even more unexpected, according to Kasmin of the Bond Street Gallery; "We have made a major breakthrough in more young avant-garde art" About five years ago contemporary art in this country was dull, but now Kasmin says: "American art collectors and museums are showing a healthy interest in our young artists. At this moment The London Scene, a show of our young artists' work, is touring

America with great success. David Hockney's one man show last autumn sold all but one painting on the first day. Anthony Caro who is the man behind the new look British Sculpture, is showing his work in the Gallery of Modern Art in Washington.

Perhaps our shrewdest export was David Ormsby-Gore, now Lord Harlech, formed Ambassador in Washington. He and his wife have been responsible more than anyone for the new wave of British feeling. First, the are totally unpompous; second, he is a knowledgeable jazz fan. What American could ever imagine an English Ambassacor who had even heard of jazz? What is more, they had a brood of high-flying, unstuffy children with that new British phenomena, long hair

It certainly seems to the American that w are no longer conservative. When T.W. went on American television, it h d tob considerably watered down. Any low, a least they have David Frost in gloriou Technicolor: I have often wondered wha colour his shirts were. I am also old that American men dress more reserve lly that ours: "Pink shirts are mainly yorn fo yachting." One English friend of m ne, who dresses gaily but not ostentationally, wa asked if he was homosexual becaus the wa wearing a violet shirt. "American are in trigued to find that we are less prucish that them, that we are standing on our own fee and have designers of talent," San ira Pau told me. She had a huge success modelling and this is another field in which the English have given the Americans a pleasant surprise Jean Shrimpton, who was photographe often by Richard Avedon, pointed out: "0 course it is an initial help to be English be cause the Americans are wild about us now They are curious about our mod, beats an swinging girls and to them I was a typica mod. In fact, I am much too old!"

In the world of Pop music, Neville Marter of Cash Box, the Broadway based international magazine for records and music believes that the seeds were sown in 1962 when Acker Bilk reached No. 1 in the American charts with Stranger on the shore. Late that year the Tornados also hit the high spowith Telstar. This record had a very never sound indeed, produced by Joe Meek. It has been all American noises up to then but this one was British.

Then, The Beatles—as Neville Marten put it—"burst open the dam unleashing a veritable flood of pent up British talent." That wa

ebruary 1964 and the Liverpudlian strain as indentifiably British as a bowler hat" has een heard ever since. It is incredible that in %3 only three English artists made their say into the top 100. In 1964, 25 per cent of te top 100 were British artists. At one noment the Beatles had 11 numbers in the harts including the first four. The Dave lark Five followed hot foot to the top and ther groups including the Searchers, Manred Mann, Herman's Hermits, the Rolling lones and Peter and Gordon are now the American teenager's idols. The invasion had garted and it has no forseeable end.

Another invader, but in a different field, hair revolutionist Vidal Sassoon who urived in New York about a month after the eatles, on a quiet exploratory tour. He was the initiator of the swinging, natural hair wles that have swept our High Streets for the ast eight years. There is no doubt that he mated an international revolution in hairlessing—just relying on cut. Vidal was ampioned by Carol Phillips, Beauty Editor American Vogue, who "just fell about" in er enthusiasm, then fashion editors from ook, Life, Glamour, The New York Times and he New York Herald Tribune queued for idal to chop their own hair and persuaded eir readers to follow suit. Vidal opens in iew York in May at the new Charles of the Riz building on Madison Avenue. Already, ppointments have been booked by women om all over the States, letters pour in every

Another uniquely English designer, who 25 taken America by storm is Mary Quant. enneys, one of the largest chain stores in world, buy a collection which Mary mates specially for the American teenagers, our times a year. Her Ginger Group also ells in New York.

Jean Muir of Jane & Jane, who is always induly modest about her clothes says: They are just new-looking classic clothes girls from 20 to 40, made as well as we now how. That is why the Americans like Rm." But Jean has already opened up a arket here for older girls, who want iginal but not outlandish clothes. Henri endel sells Jane & Jane exclusively in New ork. Butterwicks Patterns have also bought signs from her, because her clothes are serent but very wearable. Bob Schulz has his new collection as have Foale and Min. Susan Small is off in the autumn with a inge made in American sizes. Marks & Spencers do specially well with men's socks and pyjamas. American buyers are coming over here to buy from our fast-increasing number of dress manufacturers, something that has only happened in the last year.

The Americans have excelled for years making children's clothes, but even in that field the British are making a stand in the States. Alistair Cowin, who started with Grade One, a new look for little girls, and set plenty of other designers off thinking that little girls had potentials, has made a special range for New York. "They loved my



Tommy Steele in Half A Sixpence that opens on Broadway next month. England too can produce the confident all-rounder

clothes," he says, "but you must remember that the label Made in England has great appeal. Marie Louise, who has only been going for a year, has also had exciting orders for their children's clothes. We even struck into the toy market just before Christmas, when we sold 50,000 Gonks. Not unnaturally Mrs. Solomon of Gonks Ltd. was ecstaticthey sold out in a couple of weeks.

In television too, the Americans are buying our programmes with the same enthusiasm as we take the I Love Lucy type of show. Danger Man is going to be networked as Secret Agent. I asked Sidney Cole the producer why he thinks the Americans have bought it. "Mainly because it is indigenous and for once we have not tried to make a pseudo-American show" he said, "Also we think that it is a good looking series!" Human Jungle and The Avengers have been placed, and Steptoe & Son has been sold for an American version to be created from the script.

The British theatre, particularly the British accent, has always been revered on Broadway, but within the last five years the number of shows exported from this country has intensified and at one time there were eight on Broadway including Beyond the Fringe, Luther, Oliver! and Stop the World. These were all praised by that Bible of showbiz Variety, with its own particular vocabulary of praise words: smasheroo, socko, boffo, wow.

We have also made inroads into the theatrical form long considered America's peculiar province—the musical. Half a Sixpence with Tommy Steele, opens shortly; Harry Secombe opens with Pickwick in San Francisco next month, undertaking a coastto coast tour before New York, and the Newley-Bricusse musical The Roar of the Greasepaint (not a success in this country) is being re-vamped by British choreographer Gillian Lynne for a New York opening next month.

Straight plays cross the Atlantic continually. Currently Bill Naughton's All in Good *Time* is playing, and Joe Orton's controversial Entertaining Mr. Sloane is predicted for later this year. For his new play Tiny Alice Edward (Virgina Woolf) Albee demanded the services of John Gielgud and Irene Worth (annoying a few American actors by implication) because they speak so well. Variety told me that last year New York critics gave their awards for the best performances by leading men to Alec Guinness, Richard Burton, Albert Finney and Christopher Plummer. Goldfinger, the Peter Sellers films, and the Carry On series are all considered socko.

It seems possible that at this rate, despite the Beefeater efforts of the British Travel Association, it may slowly filter through to the average American that we do not spend our days sniffing the air for fragrant remembrances of Bonnie Prince Charlie, sprinting through Sherwood Forest in bright green suits and quaffing ale with serving wenches out of foaming yard-glasses.

# MADESANSBRITAIN



Ringo, John, George, Paul suddenly had high-ups reversing their opinions when it became known they were Britain's major export for 1964. Further American invasion planned



Not so much a face  $\dots$  more an idea. Harry H. Corbett and Wilfred Brambell are, respectively, Son and Steptoe. American TV has bought the idea, will recreate in terms of the Bronx



Jean Muir won one of this year's Ambassador awards for Jane & Jane's American success. Designs clothes to make 10th Avenue girls seem Chelsea



Irene Worth, riding high on the current boom for English-speaking people in the Broadway theatre. Strips to the waist in Albee's Tiny Alice, but it was the pure English vowels that wowed them



Hermione Gingold, currently making a film in England, hopes to return to the London stage soon in Jerome Robbins' production of *Oh Dad*, Poor Dad, that she has been doing with eclat on Broadway. A great hostess for English actors in New York, she was given a gold medal by the United Nations for fostering friendship



Beatrice Lillie, like so many other top British stars, discovered New York's a wonderful town. Currently giving her own individual Madame Arcarti in the musical version of Blithe Spirit



Alistair Cowin decided little girls should be snazzier dressers and Grade One made the grade over here. Now American tots are going to follow suiting



Vidal Sassoon, London's slickest hair styler, zoomed round New York on the post-Beatle wave, now opens his first salon there

Perhaps inevitably, considering the language barrier and the Briton's predilection for an evocative foreign name, this country has been slower than most to export executants of the lyric arts. Once upon a time native ballerinas had to assume a Russian name to succeed in their own country. During the past decade, with the growth of both the Royal Ballet and the Covent Garden Opera to international stature, we are now exporting singers and dancers to the theatres of the world



The Gilbert & Sullivan operas were possibly this country's first major lyric export to the United States, in 1879 eight pirate versions of H. M. S. Pinafore were playing simultaneously in New York. The D'Oyly Carte Opera Company have just returned from one of their regular tours of America with a repertory that included H. M. S. Pinafore, seen here with Ann Hood as Josephine and David Palmer as Ralph



Two sopranos, of quite different styles, who made their initial impact at Covent Garden are Amy Shuard (above) and Adele Leigh (top). Miss Shuard, a strong dramatic singer, has been in increasing demand by theatres all over the world for her Turandot and Brunnhilde. Here she is

seen as Elektra, her latest assumption in London and a role she has already sung in Germany. Miss Leigh, a much lighter soprano, sang a number of sparkling roles at Covent Garden but has now found herself fêted in Vienna where she sings in the gay operettas associated with that city



Constant Philippin



Beryl Grey as the Swan Queen, a role she has danced in most ballet-conscious countries. For a while one of the Royal Ballet's leading ballerinas, she decided to become a free-lance dancer and started travelling, dancing with the Bolshoi Ballet in Moscow and in America. She has just returned from China where she was a guest artist with the Peking Ballet, the first Western artist to do this. Miss Grey is currently working on a book about this experience.

Julie Andrews (top)

as Maria in The Sound of Music, her second film which will be opening in London next month. After a childhood spent in the theatre with her parents, touring in pantomime, first hints of coming stardom were seen when she played in The Boy Friend in New York. My Fair Lady and Camelot followed, and with the release of her films, Mary Poppins, The Sound of Music and The Americanisation of Emily, Miss Andrews will certainly emerge as this country's greatest gift to the lighter stage since Gertrude Lawrence





Geraint Evans, the genial Welsh baritone is another of this country's major operatic exports. Here he is seen as Verdi's Falstaff, the role with which he is most closely associated and which he has sung with tremendous success in Italy and in America. His mastery of Mozart's comic roles is established too. Whether Rudolf Nureyev (top, with Margot Fonteyn in Romeo and Juliet) can be regarded as one of this country's exports is dubious, but his presence as a dancer with the Royal Ballet has certainly added prestige to the company. The Royal Ballet is exported regularly to Europe and next month leaves for a six week season in America when Romeo and Juliet will be danced. They open in New York and will give a performance on the last night of the life of the Metropolitan Opera House before it is demolished





EAN MUIR, of JANE & JANE, is one of the outstandingly successful young British designers who last year took New York by storm. Her oatmeal Shetland dress is skinny, sleeveless, covered by a jacket with stitched silk revers and sleeves that puff a little at the shoulders,  $24\frac{1}{2}$  gns. at Bazaar, Chelsea; also at Bamburgers, Newark, New Jersey, U.S.A. Little wickerwork

breton with a daisy at the back is by Otto Lucas at Fortnum & Mason; Lord & Taylor, New York—one of his many overseas customers. Photographed in the Bond Street showrooms of fine art dealers Frank Partridge & Sons (the famous 50-year-old family firm), who now do more than a third of their business in foreign currency.

DURBERRY is a name that has passed into the English language—and into countless shops around the world. (In Japan, all raincoats are called Burberrys—reasonably enough since they were already selling in the Far East 70 years ago.) Here, a classic three-quarter coat looks freshly chic in black poplin, lined with black and white plaid wool, worn over a plaid





skirt with swinging box pleats, a white lambswool sweater. Coat, £13 2s. 6d., skirt,  $7\frac{1}{2}$  gns., sweater, £3 12s. 6d., matching black rain-hat £1 10s. all at Burberry, Haymarket; Also from Tiattelli in Rome. Photographed at JOHN HARDY's shop in Pall Mall, that angler's paradise where no rod, reel or fly

is unobtainable.

RINGLE OF SCOTLAND have gone far since their foundation in Hawick in 1815: last year their export sales topped £2 million. World-wide selling reaches its peak in America, with Switzerland as its number one Continental buyer. Typical of their cashmere knitwear is this intarsia-patterned sleeveless sweater in pineapple and white, with a classic

pineapple cardigan. Sweater, 9½ gns., cardigan, 6½ gns., both at Simpson, who also have the white Terylene and worsted skirt, 6 gns. by Daksanother name with a great export reputation. Photographed at H. & M. RAYNE's shoe factory. Edward Rayne, one of fashion's liveliest personalities, also controls Rayne-Delman Shoes Inc. of America.





REDERICK STARKE'S trouser suit in Stevenson's linen-weave has big white buttons, drainpipe trousers with instep slits. Frederick Starke, 15 gns. at Mary Fair, Baker Street. Also sold to Holt Renfrew, Montreal; H. A. & E. Smith, Bermuda. Frederick Starke is President of the

Fashion House Group of London, whose 27 members last year took a little over £4 million in overseas orders for their English-look clothes. White felt hat, 3 gns. at Herbert Johnson. Olive brushed pigskin shoes, Hush Puppies, £3 9s. 11d. at Lilley & Skinner, Oxford Street.

Photographed in Green Park with three-and-a-half haughtily aristocratic Cameo toy poodles, awaiting export from Mrs. L. E. Davies of London—one of the successful breeders who help to keep poodles at the top of the canine poll.



HEDGECOE

UNRO is another Scottish name familiar overseas, where their characteristic sweaters and tweeds are big dollar-earners. The cardigan here is in 6-ply bleached camelhair, tough and warm enough for any climate, thickly cabled and horn-buttoned. Munrospun, 9½ gns.

at Harrods; Galeries Lafayette, Paris. Shadow-checked Scottish tweed skirt, also by Munrospun, £6 15s. to order at Harrods.

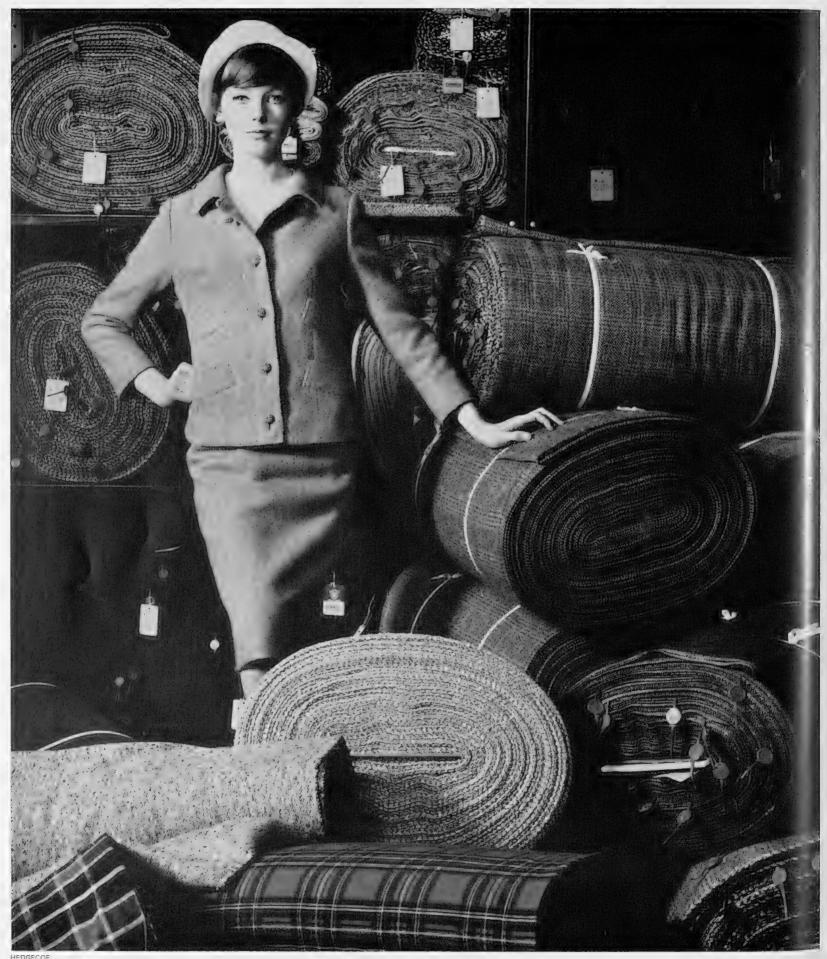
order at Harrods. Handknitted stockings,  $6\frac{1}{2}$  gns. at Fenwick. Photographed at Lympne in Kent, in front of the 16th-century *French House*, so-called for its view across Romney Marsh to the coast of France, and currently for sale. Unlikely to be exported, but a small part of the historical countryside that attracts millions of visitors to England.



HE JAEGER image has changed startlingly since the original Dr. Jaeger sold gentlemen's underwear in the era of Sherlock Holmes. Now their tills rattle with dollars and their bright, young clothes are sought after in the smartest foreign cities, from San

Francisco to Paris, where a new Jaeger shop opened last year. The suit here, in marigold frieze, is worn with a sleeveless white wool sweater and a white linen hat. Suit,  $19\frac{1}{2}$  gns. sweater, £2 5s., hat, £3 19s. 6d., at Jaeger, Regent Street; suit at Jaeger Chez Henry à la Pensée, Paris.

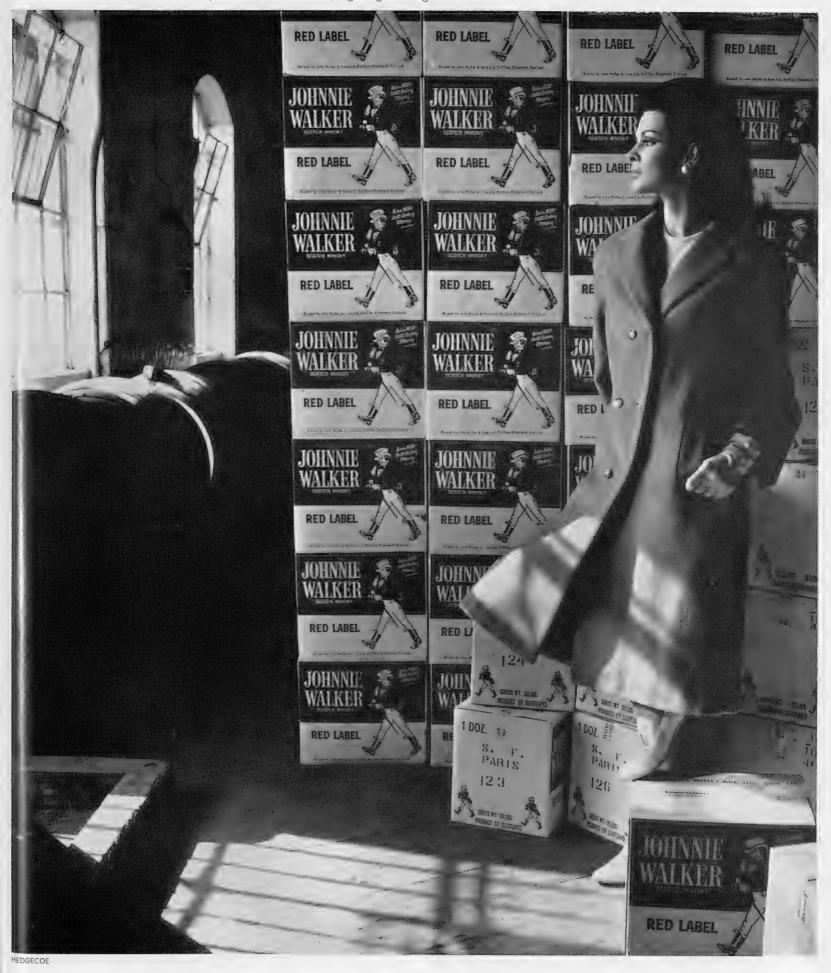
Photographed in the Stock Order Department at DORMEUIL, London woollen merchants for 150 years, whose export orders account for over 80 per cent of their business, notably with the Far East, where thousands of yards of their lightweight men's suiting are sent yearly.



QUASCUTUM'S camelhair and wool coat is an up-to-date classic with a double row of brass buttons, two more on the wide half-belt at the back. 26 gns. at Aquascutum, London. It will also be at Leschka of Vienna. More than half of Aquascutum's sales are for export—to

40 countries, with America topping the list. Photographed with a pile-up of export deliveries from JOHNNIE WALKER, who proudly claim it is the world's largest-selling brand of Scotch whisky—more than three-quarters of their production goes abroad, "going strong" around 165

countries. This consignment is bound for Paris—not surprisingly, as France is now second only to the U.S.A. as a market for Scotch.



#### 660 FAILER 31 MARCH 1965

Counterspy by Angela Ince

### DIPLOMATIC BAG

Diplomats must be among the most experienced international shoppers around. That's why Angela Ince decided that it might be rewarding to discove what some of those stationed in London would like to take home with them at the end of their tour. She asked five ambassadors and one ambassador's wife what they would include in their ideal personal export scheme. The answers proved that British antiques and silver, British craftsmanship and the British sense of humour still rank as best buys in the international market



The American Ambassador, H.E. the Honourable David K. E. Bruce, C.B.E., said: "Antiques... shotguns... fishing rods... tobacco."

1. One of the most rewarding ways of buying furniture is to bid for it yourself. At Sotheby's of Bond Street, where a raised eyebrow can most beautiful furniture in the world changes hands.

2. Since 1814, when James Purdey set up shop in Princes Street, Leicester Square, a Purdey gun has meant the best to sportsmen all over the world; this one, a 12-bore double barrel hammerless ejector costs £950, would be ready in 18 months.

3. Fribourg & Treyer, 34, Haymarket, S.W.1, famous since 1720 for snuff (which they still sell) combines in the shop the traditional snuff and tobacco jars with modern, airtight black and white packaged tobacco tins. This one costs £1 10s. 5d. for four ounces.
4. Hardy's (Alnwick) Ltd., of Pall Mall, where every item a fisherman needs can be bought. John Hardy's have a tradition of workmanship and service that goes back for over 90 years.

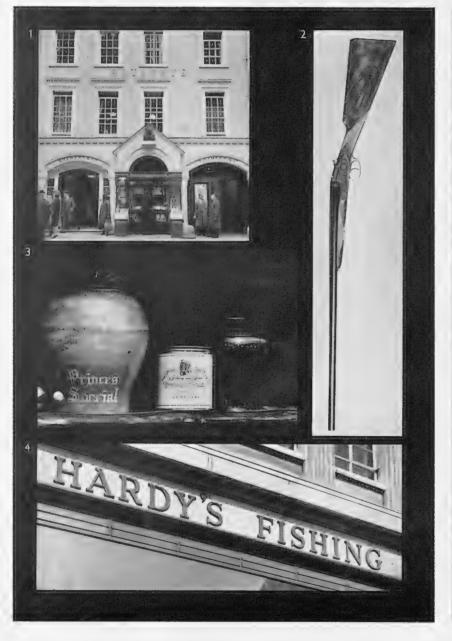


The Costa Rican Ambassador, H.E. Mme. Maria Chittenden, said: "A cottage with a thatched roof— I've always wanted one . . . The Westminster Abbey Choir . . . the London School of Economics . . . Not so Much a Programme, More a Way of Life."

1. East Anglian thatched cottage.
2. Entrance of the London School

2. Entrance of the London School of Economics.

3. David Frost, kingpin of
Not So Much, More . . .
4. The Westminster Abbey Choir,
not transportable, alas, but its records
are. Among them, Argo have
recorded the choir at Evensong.
37s. 6d. from Discurio, 9 Shepherd
Street, W.1.







The Finnish Ambassador, H.E. Mons. Leo Tuominen, K.B.E., said: "to complete my library of politics and history, some rare first editions
... a 17th-century bracket clock to remind me of happy times spent in London . . . a Georgian bureaubookcase at which I might write my memoirs . . . a silver William & Mary sugar caster and a set of early Georgian candlesticks to decorate my dining-room in Finland . . ."

1. The interior of Maggs Bros., 50 Berkeley Square, founded by Uriah Maggs in 1855, and specializing in books printed before 1500, and first

editions. 2. Huggins & Horsey, 26 Beauchamp Place, S.W.3, who sell antique clocks of all kinds, including bracket clocks (though, they say, a 17th-century one is fairly hard to find).

3. William & Mary antique silver sugar caster, 1693, from William Walter (Antiques) Ltd. at the Silver Vaults, Chancery Lane.

4. Early 18th-century walnut bureaubookcase; photograph supplied by Frank Partridge, Bond Street.

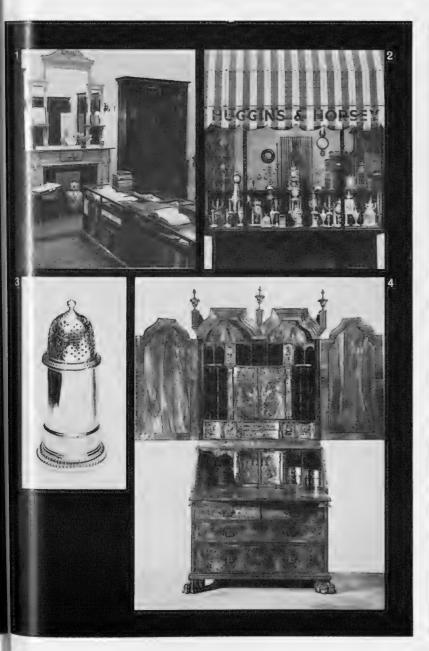


The wife of the French Ambassador, Baronne de Courcel, said, "A London taxi . . . an open air-ticket from Paris to London, for the day of unbearable longing . . . packets of seeds of English flowers. an 18th-century silver plum teapot.

1. London taxis can't be bought new, but secondhand ones sometimes can. 2. B.E.A. ticket from Paris to London costs £24 9s. return, £12 17s. single (first-class).

3. Garters Tested Seeds, Ltd., 129 High Holborn, W.C.1 (and branches in Victoria Street and Cannon Street) have the widest possible selection of flowers seeds; sample shown here, Polyanthus,

8d. a packet.
4. Antique silver bullet teapot, 1730, from William Walter (Antiques) Ltd., at the Silver Vaults, Chancery





### DIPLOMATIC BAG



The German Ambassador, H.E. Herr Dr. Hasso von Etzdorf, H.E. Herr Dr. Hasso von Etzdorf, who has just completed his tour of duty in England, said, "English furniture and silver . . . a large Stilton cheese . . . a case of Pimm's No. 1."

1. Mr. Peter Wilson on the rostrum at Sotheby's.

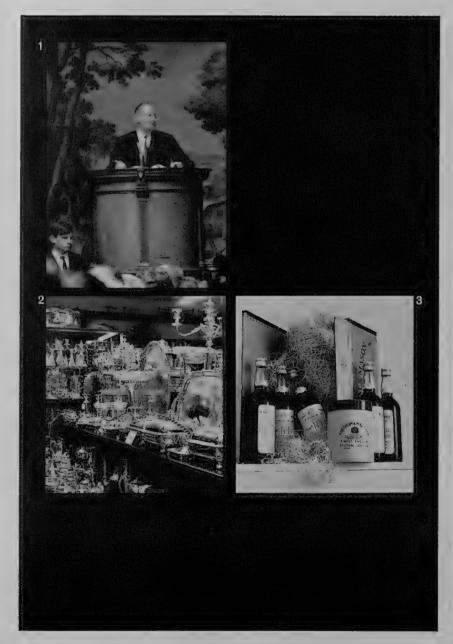
2. Glittering array of silver at the Silver Vaults, Chancery Lane.

3. Large jar of Stilton Cheese, 33s. and bottles of Pimm's No. 1 cup, £2 1s. 9d. a bottle, both from Fortnum & Mason, Piccadilly.



The Japanese Ambassador, H.E. Mr. Shigenobu Shima, said, "personally, I would choose English porcelain; but of course, English porcelain; but of course, English materials and Scotch whisky are always popular items of export..."

1. One of the latest designs of Josiah Wedgwood & Sons Ltd.—Argosy, in white with a deep blue border of marguerites. £12 2s. 6d. for a 24-piece dinner set.





# on plays

#### Pat Wallace / The outlook continues bright

English plays and English players in the last few years have been among our most successful exports, so successful indeed that, a season or two back, there was dark talk in New York about a second British Invasion and Manhattan satirists were busy pointing out the possible dangers to home-grown products. Now things have settled down to a more peaceful two-way traffic and English theatrical ideas are not only accepted but enthusiastically welcomed.

The number of our plays on Broadway varies a great deal; their impact remains pretty constant and if one or two of our comedies have flared up and fizzled out there is still a very distinguished mainstream of work appearing in each fresh season. Some of the successes have been quite spectacular and, in a city where long runs are the exception rather than the rule, have chalked up performances of five, six and seven hundred. Of such have been Stop The World, I Want To Get Off: Beyond The Fringe and Oliver! all with their original London casts and all apparently running just as long as they choose to. Sometimes a play will have a shorter run either because a deliberate limit has been set on it or because the play itself hasn't proved quite as popular but in both these cases it often happens that one of our actors or actresses has made a very definite personal hit. Albert Finney in Luther is a relevant example, or Richard Burton in Hamlet, or Margaret Leighton -currently the toast of New York—in just about anything she plays in.

Sometimes, as with Joan Littlewood's production of Oh What A Lovely War it is the director who is the star and this is as it should be. Being capable of generosity as well as devastating attack the New York critics have a system of awards which they bestow on plays and hence on playwrights as well as on performers. In this realm Joan Plowright was given what is called a Tony for her performance in A Taste Of Honey, every member of the cast of Beyond The Fringe collected one and Paul Scofield was given one for his performance in A Man For All Seasons, which itself collected a separate award. Sir Alec Guinness was a winner last season for his performance in Dylan and Sir John Gielgud was not only given a special award for his Ages Of Man but rates fairly close to perfection in New York eyes for anything that he does, whether acting or directing. At the moment he is appearing in Albee's Tiny Alice and has been acclaimed on all sides.

And of course there is that great British institution, a delight on either side of the Atlantic, Miss Beatrice Lillie, who has been voyaging to and fro throughout her brilliant career and, quite incidentally, was once heard to enquire on a super-liner crossing: "What time does this place get to New York?" Miss Lillie is, to put it in the most restrained terms, always a hit and holds Broadway in her palm. New York loves her humour as it appreciates on another level those of our plays that deal particularly with strength of character like Luther, A Man For All Seasons and Chips With Everything, or those productions with a satiric bite like Beyond The Fringe and Oh What A Lovely War. At the moment another Anthony Newley play with Cyril Ritchard in the lead, Roar Of The Greasepaint, Smell Of The Crowd, is having a big success on its pre-Broadway tour and Half A Sixpence with Tommy Steele, who is still relatively unknown in America, is due to open this month, while two English girls, Carole Shelley and Monica Evans, have made successes in the newest hit play The Odd Couple. The outlook, in fact, continues bright.

In South America there are glittering successes respectively of Shakespearean companies and Miss Vivien Leigh to record as well as the magnificent showing of the Royal Shakespeare Company in France, which is highly selective about our exports but nevertheless ready to skim the cream of them, generally has at least one English play running in Paris. The present example is Public Eye and Private Ear with which Mr. Peter Shaffer has scored a respectable coup de théâtre. The list is an honourable one through its breadth and length and, best of all, in a world where there is no business like show business, that show is as likely as not to be an English one.





Problems of identity (in the deeper sense) concern Luigi Pirandello in his comedy Right You Are now in repertory at the Mermaid Theatre. A man and his mother-in-law each claim the other mad—which one is right concerns the small-town gossips, among them Sonia Dresdel (top with Rosalind Atkinson as the mother-in-law) and Robert Eddison (centre in the lower picture) as Lamberto, a detached onlooker

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### on films

Elspeth Grant / The one that got away

It's no easy matter to assess the precise amount of money being earned abroad by British films because, as the British Film Producers Association will confirm, there's no industry like the film industry where the obtaining of essential financial backing and the final apportioning of profits or loss are concerned. When I approached the above-named affable and efficient organization with a request for a simple summingup of the film finance situation, I was given a pat on the head and told that I was asking the impossible: to master the complex ramifications of the industry's money matters requires a lifetime's study.

I haven't the time for that so we'll just pass on to British film exports. The latest available figures from the Board of Trade show that in 1963 British films brought in around £5 million from abroad. The B.F.P.A. reckons the amount improved by roughly another million in the following year.

More than half the gross revenue of British film producers today comes from abroad. Western Europe is one of our best markets-the overseas sterling areas are others, and North America and Latin America display a hearty appetite for the celluloid we send them. The Board of Trade purrs sedately over all this, claiming (in a phrase that stirs memories of past glories and the days when gunboats were imperiously sent in all directions) that "the trade which once followed the flag now follows the film.

The Board believes the impact made on foreign audiences by British products such as cars, household equipment, clothes, etc., used in British films is highly beneficial as it arouses interest in goods of all kinds which we could readily supply. I take the Board's point, and love to think that wide foreign distribution of the Terence Rattigan-Anthony Asquith movie, The Yellow Rolls-Royce, resulted in orders for this dignified and indestructible vehicle flowing in from all over the place.

One of the chief snags in a film industry in any country has to face is that audience reaction is totally incalculable: no producer can be certain that if he spends a couple of million pounds on a film, people are going to pay to see it. British films employing costly foreign stars have been made with a view to pleasing foreign audiences—and have flopped dismally. On the other hand, modest British movies designed for the home market have achieved international success and shown bumper profits.

But surely, I said argumentatively to the B.F.P.A., in the colossal gamble of film-making, as in the business of bookmaking, there's something called "horses for courses"? I mean surely it's possible to work out which films stand the best chance in which markets?

The Association's kindly spokesman heaved a sigh and said: "We know that Margaret Rutherford's films are popular in Holland, that the Carry On series is a hit in the U.S.A. and that the Norman Wisdom films are a wow in Argentina—but we don't know why. If we knew why, we could all be millionaires (and I would be sitting somewhere in the sun instead of behind this desk) but there simply is no way of knowing. The public's taste, here and abroad, is entirely upredictable. You make films at your own and your investors' risk and not even an economist (I'm one myself) could estimate your chances of getting your money back.

"Who," he asked, "could have foretold that a completely English, lusty Restoration comedy would be a worldwide success? But look at Tom Jones-it does fantastic business wherever it goes." I look at Tom Jones a little sadly. Prestigewise, as the ad. men say, this rollicking film may be doing us a power of good in foreign parts, but as the major portion of the backing was furnished by United Artists, who handle the film's distribution, I imagine the lion's share of the profits falls to this American company. The thought that Tom Jones is not swelling our revenue from exports to the extent it might have done grieves my Scottish heart. Still, to echo the B.F.P.A., who could have guessed its appeal would be universal? (Apparently, dears, only your film critic: and she

Oh, well! Leave us not dwell on the one that got away. Let us rather rejoice in the stimulating and undisputed fact that in the export field British films are more than holding their own: they are forging ahead.



Homesick Irishmen has been the theme of Hugh Leonard's trilogy for ABC-TV and the third episode I Loved You Last Summer, to be screened on Saturday, offers John Cowley planning to go back to Ireland and marry, with Marie Kean as his landlady with other ideas for his future



Polly Bergen as nurse and Constance Ford as rebelling patiens in the psychiatric film drama Borderlines which opens in London shortly



A friendly go-kart contest between a racing driver (Richard Johnson) and his son (David McAlister) becomes a matter of life and death in The Quick and the Dead, this week's episode in ABC-TV's Human Jungle series

### on books

Oliver Warner / Trade follows the book

That publishing paragon, Sir Stanley Unwin, has been saying for years that trade follows the book. If that is so (and no one has contradicted) then our trade should be in for a good time. Book exports flourish.

I have been talking with experts on this subject, and the figures they quoted me, some of them confidential, are pretty striking. For instance, since the war, the percentage of book exportsales, in relation to home turnover, has risen steadily from 24 to 44 per cent, and the value of our book exports has shot up to well over five times what it was in 1946. The rising curve is steady. So far, no serious check.

There is not, however, the smallest excuse for complacency, if only for the reason that we ourselves are not much of a nation for reading. As for buying books, ask yourself when you last went to your bookseller for a good look round, with an intention of buying something new. Houses in Britain will have built-in colour television long before they are designed for generous bookshelf accommodation, and this despite the hefty step-up in higher education. By and large, our overseas book customers shame us, and you can go to Helsinki, in a thinly populated country with a difficult language of its own, and see what a really large stock of English books looks like.

The general view is that the United States is our biggest market, not just for authors' rights, but for actual books, bound or in sheets. Rivals, not necessarily in descending order, are Australia, Canada, New Zealand, West Africa, India, Japan. There are also substantial markets in Europe. I have mentioned Finland, but all the northern countries buy our books, and one publisher told me that it was not uncommon to be rung up from Copenhagen with the request to double a standing order. The Danes, like the Dutch, are very partial to Iris Murdoch, but she isn't by any means a lone favourite. Italy is another expanding outlet, for Italians read us not only in translation. In return, they print some of our best colour-books. Holland buys well, and so does Israel.

What about the individual authors?

Among writers of fiction, the following are highly popular, but I must emphasize that the

list is merely a selection, not an order of merit: Somerset Maugham, who has such an enthusiastic following in Japan that there is a society for the study of his books; Graham Greene; George Orwell; William Golding; E. M. Forster; James Joyce; Gerald Durrell; Kingsley Amis. P. G. Wodehouse, bless him, has a huge following in India. One of my contacts remarked: "I think Indians must derive some atavistic pleasure from reading Jeeves!"

Most of the people I've mentioned are very much alive, but I must add two old favourites, themselves long at rest, who spin money for the trustees of their estates. One is Conan Doyle, who has countless admirers in the developing countries; the other, Marie Corelli, is much harder to credit. She is still a great name in Nigeria.

In the educational world the Big Three, the Oxford University Press. Macmillan and Longmans, with a score more pressing close upon their heels, keep the machinery busy supplying people abroad with books which are all too often painfully familiar in the classrooms of this country. There is a rosy prospect in the semi-educational line, the great subjects being Politics, Economics, Psychology, Theory of Education, Sociology, Public Administration and English Language and Literature. Apropos of Eng. Lit., Geoffrey Chaucer, who was always going off on trade missions abroad in the far-off days of Edward III, and who was once upon a time Controller of Customs for the Port of London, would be astounded to learn how well those Canterbury Tales of his still sell, especially in the States. Much nearer our own time, H. G. Wells' Short History of the World, which is not exactly an historians' book, is still in high favour abroad.

And why is all this? Chiefly because English is the tongue used by so many overseas, and because it is the second language in a whole string of lands. Partly it is because publishers and their drummers are enterprising and fond of getting around; partly because the once so stupidly derided efforts of the British Council to make the more intelligent activities of this country known elsewhere are paying regular dividends, as Sir Stanley and others always said they would.

### on records

Gerald Lascelles / Exit to the West

Gramophone records, particularly in the old days, did not travel well, and it was not long before the major producing companies tied up with their opposite numbers abroad to reduce the physical problem of export to a minimum. To support this policy, the customs officers of many countries pounce eagerly on even the innocent individual who so much as shows the rounded shape of a record in his baggage. Today we find the record industry, be it classical, jazz or pop, engaged in constantly shifting deals whereby entire catalogues are bought, sold and leased between countries. These remarks should help to explain the continuity of reissues, duplication of releases, and other ramifications which can contribute to the net result of driving the average collector round the bend!

Given these circumstances. I no longer think of jazz, so much of which is recorded, as being a matter of record exports, but more a question of royalty deals and the dispatch of super-salesmen to further these ends. But there is another important factor-the human element. Just 20 years ago George Shearing, then the acknowledged leader of British jazz pianists, took the one-way trip to America, where he rapidly established himself as a musical, and commercial, success. Since then we have lost several important men and women from the British jazz scene, notably pianist Marian McPartland, Vic Feldman, Dil Jones, Ralph Sharon, and Ronnie Ball, not to mention trumpeter Dizzy Reece. who came here from Jamaica and was an established part of our jazz community before he set sail for New York.

But the most gratifying part of the musical export drive is to be found in the musicians who take the jazz message abroad and return to keep the home scene jumping. Among the big bands, Ted Heath has long been a regular visitor to America and Europe, but Johnny Dankworth has emerged as one of the biggest and most important figures in the past few years. I cast my mind back to 1959, when his band had the privilege of being the first British group to play at the Newport Jazz Festival. Now he is acknowledged as a leader in his field, and only recently completed his Zodiac Variations (Fontana), in which seven American soloists are featured with the band. Part of this major work was recorded in New York and the rest in a London studio. For Johncomposer, arranger, and altosaxophonist-this represents an important breakthrough. and is without doubt the best work he has committed to record in his career. Its skilful use of modal writing with the cycle of the Zodiac blends the formal aspect of music with the informal (jazz) to a degree which gives soloists such as Ronnie Scott and Ronnie Ross the greatest possible scope. The two Ronnies, incidentally, are both exports in their own rights, as is Tubby Hayes, that fine exponent of the tenor saxophone who seems to have spent almost as many months in the States as he has in England during the past year.

The advent of the Beatles. our biggest single export in show business since Charlie Chaplin, has presented an open challenge to all musicians, by virtue of the admirable themes which they have written and performed. Lennon and McCartney Styled by Alan Haven (Fontana) gives the young organist, Mr. Haven, a splendid launching pad for his album. With his impressive command of this difficult instrument, I predict a great future, especially with the current fashionable demand for organ sounds in the smart clubs in America. Significantly he now works in London at Annie Ross's club, and one cannot overlook the fact that she herself was an important export for about five years, both as a revue artist and as the female portion of the Lambert-Hendricks-Ross trio.

The traditional bands, no longer fashionable in this country, have taken a back seat in of export, though terms Kenny Ball recently went to play in New Orleans, and Chris Barber is sufficiently flexible to provide a soul band which recorded a Beeching single, Morning Train (Columbia). I still keep telling Chris that they mis-spelt the title! Acker Bilk seems to prefer strings to wings, but Ken Colyer, the one expected survivor of the trad boom, holds his allegiance to the New Orleans scene.

One invisible export that was taking place behind our very ears was the activity of Bill Russo, expatriate American comparison with the writings

of Bill Le Sage, a young com-

poser/pianist who has made, and will make, many contribu-

tions to the jazz book. His

Directions in Jazz (Philips), released last autumn, is signi-

ficant for the freedom of writing that enables the soloists to enjoy themselves to the full, while establishing new themes and ideas. These are all healthy signs, auguring well for the future of British jazz overseas. (Last week I gave advance notice that Horace Silver and his Quintet would be coming to London in May. Unfortunately, owing to contractual commitments, he will have to disappoint his fans, but no doubt he will be here before long. In the meantime, another important assembly of jazz talent is being lined up for the Royal Festival Hall concerts on 8 May, of which I shall be telling you in the near future.)

## on galleries

Robert Wraight / The turning of the tide

Never before, I imagine, can the art trade have awaited a Budget Day with so much anxiety as it awaits the first of Mr. Wilson's government. It is some months since the proposal to subject works of art to a capital gains tax was first aired, but it is only very recently that those people most closely concerned have begun to realize how serious and far-reaching the adverse effects of such a measure might be. Any idea that the issue is a nurely domestic one threatening only the British buyer and seller, or that the only result would be an all round increase in prices (borne, ultimately, by the art collectors) has given way to much gloomier ideas.

In an article headed "Bulls in China Shops" the editor of Apollo suggests that it could even "spell the end of Britain's domination of the international art market." Aiming at the Chancellor's softest spot he argues that it could result in a drastic cut in exports of works of art, one of those comparatively rare commodities of which exports exceed imports by a handsome margin. According to The Economist the export figure for pictures, sculptures and antiques in the year ended last June was £29.6 million, treble the figure for 1955-56 and 50 per cent up on 1962-63. A considerable part of the credit for this spectacular success must be given to the London auction houses, especially to Sotheby's whose genius for selling back to America works sent from America for sale in London, has brought millions of dollars to Britain.

But it is obvious that a tremendous volume of selling abroad is done outside the limelight of the salerooms. Old Master dealers of the calibre of Agnew's, Colnaghi's, Wildenstein's and Leggatt's, and Marlborough Fine Art, who specialize in Impressionist and Modern works, must together sell to the tune of several million pounds in foreign currencies every year. However, a great part of that 29.6 million of 1963-64 was earned by hundreds of smaller firms (among them the one-man firm who is to be seen at every minor picture sale in London struggling to fulfil a standing order from America for 300 Victorian pictures every month!).

Though the proportion of the total export figure that applies to paintings and sculptures by contemporary British artists is still small it is, I estimate, at least 10 times as great as it was 10 years ago. Much of this boost in appreciation of our artists abroad is the outcome of British participation in the great international art exhibitions held regularly in the United States, Italy, France, Germany, Japan and South America. But it is also the result of skilful marketing of British painting and sculpture by certain London dealers, notably Marlborough Fine Art, Gimpel Fils and the Hanover Gallery. Between them these dealers have been largely responsible for creating or greatly enlarging the international reputations of Francis Bacon, Ben Nicholson, Alan Davie, Victor Pasmore, Graham Sutherland, William Scott, John Piper, Kenneth Armitage, Lynn Chadwick, Reg Butler, Henry Moore, Barbara Hepworth and several others.



Scottie Wilson (above), 75-year-old primitive artist from Glasgow, now living in Kilburn, has designed a series of plates and dinner services for the Worcester Royal Porcelain Company that have been successfully exported to Spain, France and Switzerland. The coffee pot, milk jug and cup and saucer (below) are in black on Samian, a rich red-brown.



And in so doing they have won not only prestige for British art but (much more important from the Chancellor of the Exchequer's point of view) foreign currency for British coffers.

Yet, in spite of the striking advances that have already been made, this is, I believe, only a beginning. After decades in which they were hypnotized into impotence by their Parisian counterparts and then nearly k.o.'d by their uninhibited opposite numbers in New York, British artists, art dealers and art critics in general are shaking off that old

inferiority complex and waking up to the fact that contemporary British art is not only for home consumption. Today any London dealer worth his 33½ per cent can, and does, arrange that the work of the artists in his "stable" is seen abroad. David Hockney's paintings are seen and bought in New York, David Oxtoby's in Minneapolis, John Hoyland's in Tokyo, Josef Herman's in Toronto and so on.

The tide has begun to turn in favour of the British artist. It is to be hoped that no Canute-Chancellor will do anything to make it turn back again.

When, just after the war, the then Mr. Leonard Lord, head of the Austin Motor Company, went off to North America and returned saying he was going to export cars to the United States and Canada, it sounded too cheeky to be true. Just fancy-invading the sacred preserves of the Detroit giants with our little sports models: they'd squash us flat.

But somehow they did not and, when Mr. Lord took me out to see for myself a few years later, there were quite a healthy number of enthusiastic dealers scattered around the continent. Not, let me say, that British cars were 100 per cent suitable for the roads of the world at that time. Our smooth highways and equable climate combined to give us a false picture of the merits of our cars, and when transported to more rugged countries they were apt to find it hard going.

For one thing, there was no such amenity as an interior heater on prewar or immediate postwar British cars. Rugs and footwarmers had been the only pampering our mothers and aunts were allowed here at home, but in Canada, for instance, even the younger generation called for their American car heaters so they could drive in shirtsleeves, winter and summer alike. Into the breach stepped

Smiths Motor Accessories, and I still have vivid memories of midwinter nights spent on roads first in Norway, then in Canada helping the engineers to develop the output of their new heating apparatus. Today we can only look back and marvel at what a Spartan race we must have been; but in prewar days we did not take exporting cars very seriously. I see from the records that in 1938 we only exported 68,257 cars, worth seven-and-a-quarter million pounds, and over threequarters of these went to the British Empire and Ireland. Australia and New Zealand alone took about half of the total and South Africa another big portion. The United States imported just 49 of our cars, and Canada 584, in 1938; one can therefore appreciate that it took some courage to tackle the North American market in a big way. It paid off, as we know; last year 79,112 cars went to the U.S. and 35,051 to Canada out of our record

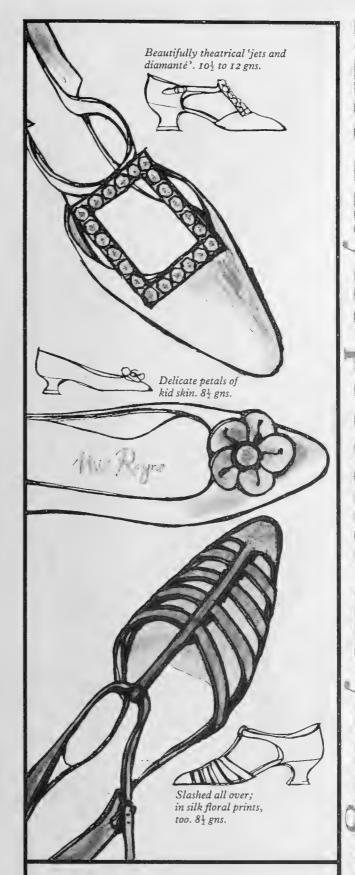
exports of 679,383 cars, whose value was £2563 million. This is really stupendous trade.

Europe has in recent years become a much better market, probably because the cars themselves have been so greatly improved and modernized. Even in spite of Britain not having got into the Common Market, we have managed (and our motor manufacturers deserve very great credit for this) to meet competition there from French, German and Italian makers. Outside the Six, too, there are protective tariffs to overcome; in Norway, for example, there is a crippling import duty, yet B.M.C. models have broken through to the local motorists' affections and doubled business during 1964, with nearly 2,500 sales; in Sweden, too, there has been a swing to the British product.

Ford are making great efforts to revive business in Italy, where the car market has been in the doldrums of late. and are coming out with a special "Anglia Turin" model with a Michelotti body built in that city. Another score for Fords is the order for 500 Cortinas from Czechoslovakia, and enquiries have also come in for them from Hungary and Rumania. Triumphs are well settled in Belgium and Holland, with a special company of their own in the latter country and an assembly plant at Malines. This enables them to neutralize the high Common Market tariff and they hope to raise their sales there by half as much again as in 1964. B.M.C. are now going to build their Minis in Spain, and will gradually extend to the 1100 models, in a factory which will be able to produce up to 85,000 vehicles a year when in full swing.

Switzerland, that very choosy country where money seems no object so long as the goods are what they like, is going in for British cars again after being decidedly cool for many years following the postwar period when we, in a hurry to supply gaping markets, sent over some sub-standard cars. But we are slowly making our way back into favour, and last year's returns shows that we have moved to second

Now all the British motor industry wants to do is to get on with its job of selling, and that means being left alone by the politicians.



RAYNE presents the first shoe designs by Jean Muir of 'Jane and Jane'—like her clothes, they have an unmistakable 'signature': they are wonderfully inventive, yet beautifully sensible. Strong shapes, sweet feminine appeal. Blocky but graceful heels. See them at Rayne shops, 152 Regent Street, London, W.1; and 57 Brompton Road, Knightsbridge. Also at Woollands of Knightsbridge; and at Marshall & Snelgrove, Birmingham and Sheffield.





Last year, exports of chocolate and sugar confectionery (including our very British butterscotch) achieved a record of £20,000,000. And marmalade, an essentially British preserve, found its way to every corner of the globe. There are no cocoa trees in York or Birmingham and there are no orange groves in Scotland; so the raw materials had to be brought here in the first place. We do produce sugar but not enough for our requirements. Much of our raw sugar comes from overseas. Further, while we grow some of the finest soft wheat in the world, much of the flour for exported biscuits and Scotch shortbread has to come from Canada and other wheat-producing countries. This explains why we are one of the world's largest importers of raw food materials. We do have, however, many of our own which in manufactured form are doing a big job in the export drive. Our herrings are the best in the world: harrels of them, salted, go regularly to Russia and the Baltic States: British canned herrings and kippers go everywhere. In Australia and New Zealand they are regarded as delicacies.

We import Canadian-made Cheddar cheese, but export much home-made variety. There are few cheeses anywhere to compare with Stilton and Double Gloucester. Ham and bacon come to us from overseas—and overseas goYork and other hams.

In any far-flung corner of the world where there are Scots there are annual Burns nights, and cans of haggis for these occasions are exported from Speyside. So are canned Scottish porridge, ready to be heated through and served, and cans of Scottish grouse, partridges and pheasants, in wine jelly. These birds are particularly favoured in gourmet shops in the United States. From Speyside, too, go luxury soups and jams, especially raspberry, made from berries grown on the spot. Scottish raspberries are unsurpassed in flavour. There are no turtles in home waters but turtle soup is

In demand from Britain in export markets—Stilton, smoked salmon, ham, pheasant, turtle soup, grouse and curry. Photograph by Bill Monaghan at Fortnum & Mason, Piccadilly

traditionally English; cans of it go everywhere. Hostesscooks abroad serve Lusty's and Bender & Cassel's.

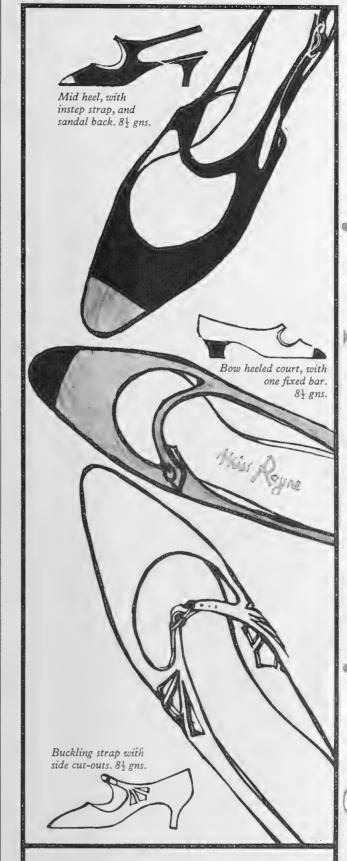
The smoking of salmon is regarded as a British industry, though the process probably originated in Russia. One smoked salmon firm in London exports its products—regarded as "prestige"—to pretty well every country in the world. Nowhere else is it smoked so well as here.

Still thinking about home raw materials, the turkey industry has developed from small beginnings to one of the major poultry businesses in the country. So far, it would seem we can consume all we produce. But now three of the leading turkey breeders have come together to develop a new industry-that of exporting chicks, live parent stock and eggs. Some of these have even reached America. Talk of sending coal to Newcastle.

In the past few years quails, which had disappeared as market birds, have been on sale again since Mrs. P. A. Gouldsbury imported Japanese quail stock and, from it, built up a remarkable business. She is going into the export business this year and, with her energy, will no doubt succeed in selling canned quails abroad.

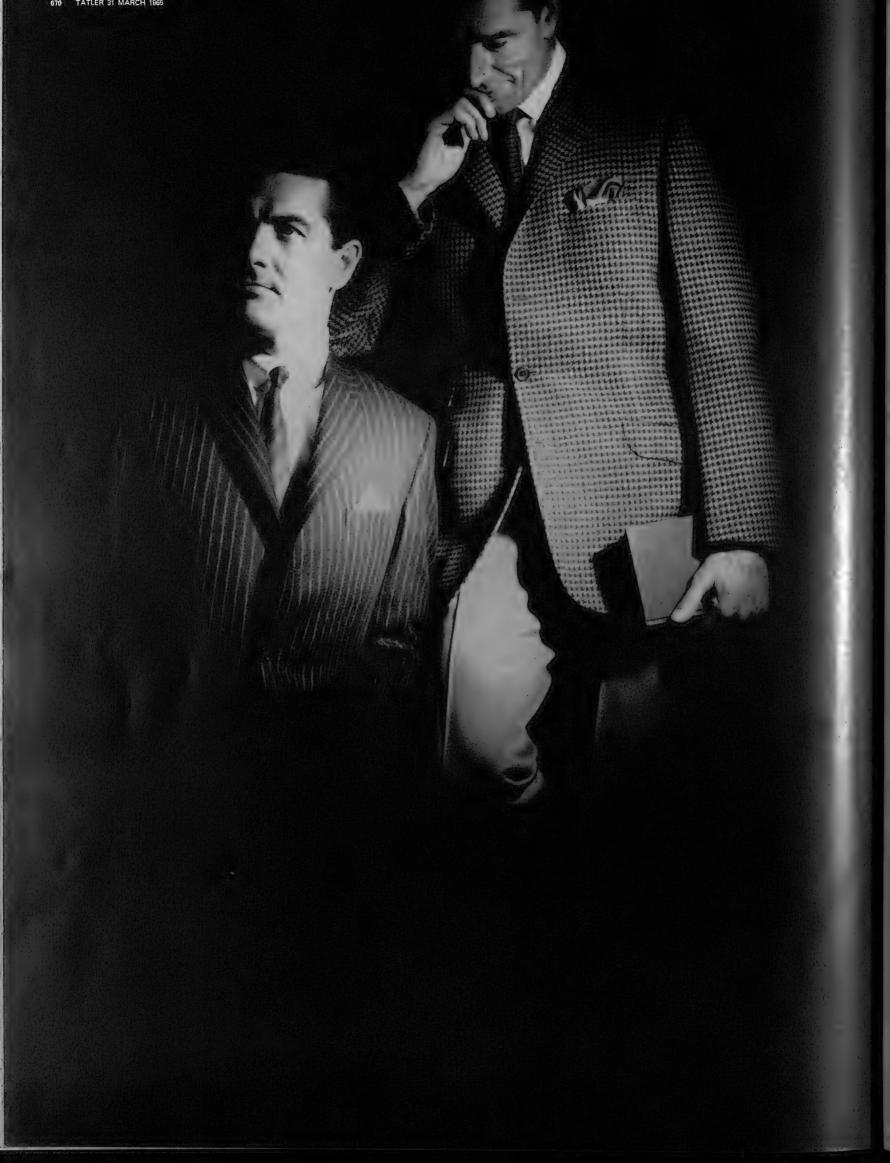
The principle is that, considering the size of the British Isles, our import of raw materials is balanced by our being one of the largest exporters of manufactured foods. No one would regard curry as a British product, but Veeraswamy of London cans curry sauces and exports them to Canada, the United States, Australia, Italy and Malta, among other countries. And Keiller's, whom one associates with Dundee marmalade and butterscotch, actually export curry powder to the Orient! Much of the coffee we import goes out again as instant coffee.

Finally there are the hidden exports. British firms have built factories in other countries. A few come to mind: Crosse & Blackwell have a factory in France; Cadbury one in Spain and Whiteside one in Holland. Without our knowing it, these "hidden exports" go out from the countries where they operate, and thus contribute their share to the exports from the United Kingdom itself.



RAYNE presents Gerald McCann's exciting first collection of shoes. Small-heeled, piquant and groomed looking, they've got this young fashion designer's favourite sort of girl to a T-strap. Mainly in beige or white contrasted with navy, black or tan. You'll go for them at Rayne shops, 152 Regent Street, London, W.1, and 57 Brompton Road, Knightsbridge, Also at Woollands of Knightsbridge; and Marshall & Snelgrove, Birmingham and Sheffield.

Miss Rayne



### AN'S WOR

David Morton / The world follows Britain

Export men's fashion? Britain's been doing it for years. Since about 1780, in fact, when men on the Continent were still dressing in somewhat rococo style, and the British were quietly evolving a form of dress that hasn't changed in its essentials up to the present time. It was a style that evolved from sport, and especially from riding clothes; simple cut and rather heavy cloth made it practical. The tailcoat is the last survivor of the riding coat, and still lives on in spite of most men's distaste for it.

Britain has three great platforms on which to stand as an authority on men's dress: her authority in matters of sport and commerce, and a traditionalism in social matters. Just as James Laver has demonstrated that newlyformed armies adopt the uniforms of victorious ones, so the world has chosen to follow Britain's lead in sporting clothes, in office dress, in evening dress. "Très anglais, très snob, presque cad" on a showcard could sell just about anything. So Britain has been exporting a line, a style, a look in men's clothes for years. Misunderstood occasionally, like the odd suit of plus-fours in violent, violet hues. Misappropriated now and then, when a French or Italian or American designer gets up and announces that he's going to give the world's men the new look they've been waiting for this time, and brazenly serves up a suit that Savile Row has been producing for years.

But style alone is an invisible export that does precious little to solve a balance of payments problem. Britain doesn't earn her keep in this world by royalties on the roll of a lanel, the set of a shoulder or the placing of a button. Even if we export the cloth to make the style up in-and we still produce the finest cloth in the world-it's the actual clothes themselves that bring in the hard currency.

The British Menswear Guild has done, if you will excuse the

One of the British Menswear Guild's members, Simpson (Daks) offers the British Look for 1965: a hacking jacket of Scottish lambswool with a deep centre vent and soft, natural shoulders, and a blue chalk stripe suit in fine worsted flannel. Photograph from The Ambassador, the British export magazine.

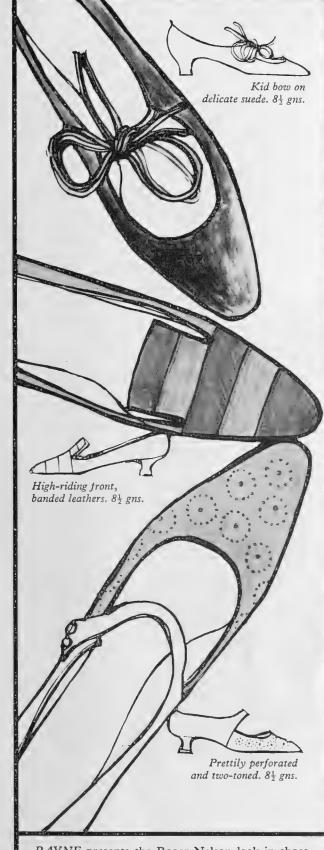
pun, sterling work in the export field. On average, its members have increased their exports by no less than 90 per cent in five years. At 18 per cent per annum, that's three times the increase suggested to solve our balance of payments problem and to put the economy on a sound footing.

Who are these "Experts at Exports" and how did they do it? Their names are internationally known, and their home towns cover the whole of the British Isles. Aquascutum of Kettering; Richard Atkinson of Belfast; Chester Barrie of Crewe; Bonsoir of London; Braemar of Hawick; Byford of Leicester; Christy of Stockport; Clark, Son & Morland of Glastonbury; Michelsons of Rayleigh; Rodex of London; Simpson (DAKS) of London; and John Smedley of Matlock. And there are the associate members: British Nylon Spinners, Courtaulds, the National Wool Textile Export Corporation, and Joseph Dawson, the cashmere producers. Experienced exporters all, even before the Guild was formed, and all very willing to share their knowhow with other industries.

And what do they know? They know the need to find out what overseas markets want. to know what adjustments make a product acceptable, and how to maintain contact with the personal touch.

They've spoken with one voice about the excellence of British styling, cloth and workmanship, telling the world about modern developments and reminding it of our traditional elegance and good taste. They've co-operated between themselves to sell into new markets with hard-selling promotions that don't feature just a London bus, two pipe-majors, and no merchandise, but involve the seeing of all members' ranges, a purchase from the majority of them, and a long term policy of promoting British merchandise in depth. Repeat promotions involve an undertaking to increase orders. Members work as a team, while still jealously guarding their identities, to make new contacts and introduce each other to new prospects.

The Guild's collective finger. in fact, is on the world's pulse in matters of men's fashion. A far more constructive place for it to be, as I'm sure the Duke of Edinburgh would agree, than anywhere else.



RAYNE presents the Roger Nelson look in shoes. Like this young designer's new collection of clothes, they are bold, banded and bowed—and very skilfully tailored. Choose kid beauties in vivid shades offset by white; or rich suede in brilliant colours. The heels vary subtly but stay on the low side. Which shoe for you? At Rayne shops, 152 Regent Street, London, W.1; and 57 Brompton Road, Knightsbridge. Also at Woollands of Knightsbridge; and at Marshall & Snelgrove, Birmingham and Sheffield.

Miss Rayne



#### Engagements

#### Good Looks by Evelyn Forbes

Most cosmetic firms have their parent company in the United States, but Yardley's is British and they are the only British firm to have a nation-wide distribution in America. The quintessence of everything English, Yardley also has flourishing subsidiaries in Canada, Australia, South Africa, Mexico, Thailand, Venezuela, Colombia and Eire. A trade advertisement of 1879 reveals that, even then, 22 Yardley soaps were being exported to the States.

Yardley has an international laboratory in America for carrying out long range research into the newest cosmetic ideas, and a magnificent new factory in New Jersey that cost over a million pounds sterling, one of the most modern in existence. D. B. Montgomery, son of the Field Marshal and a director of Yardley International, is one of the shock troops of the Council for Exports to Latin America.

The romantic Yardley story starts in 1770 when William Cleaver, the owner of a soap and per-fumery business, married Hermina Yardley. Her father's firm made swords, spurs and buckles, and her family history dated back to early Plantagenet days. When the young William got into difficulties, his father-in-law financed him and when the debt was not repaid,

took over the business.

With the death of the head of the Yardley family in 1872, the business passed into the hands of the Principal of the staff, Thomas Exton Gardner, and a member of the Gardner family has been chairman ever since. Under the Gardner control the business widened. Besides fine soap and the famous Yardley Lavender—still made from the secret recipe handed down through the family -perfumes, cosmetics and men's preparations were made. In 1964 a new, glamorous, but functional range of preparations was launched, designed to protect the English rose complexion from the ageing effects of modern living. The present chairman, Mr. T.

Lyddon Gardner, who was made a C.B.E. in 1962, makes frequent visits to the subsidiary companies and ensures that all the Yardley companies benefit from every development introduced in England. A Yardley preparation enjoys the same guarantee of purity and quality whether it is manufactured in London or overseas. Another director of the firm who travels widely is Mrs. Olive Cato who joined the firm in 1935 in charge of cosmetics. She was the founder of the famous Yardley Teenage Club. Mrs. Cato arranges the lectures given by beauty experts all over the world and is responsible for the relaxing salon treatments and make-up lessons given at 33, Old Bond Street, one of the most interesting of which is the one specially designed for

girls who wear glasses.

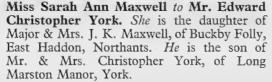
Miss Sally Dixon Jamieson to Lt. Peter Alfred Pemberton. She is the daughter of Mr. & Mrs. J. G. H. Jamieson, of Bathgate Road, Wimbledon, S.W.19. He is the son of Mr. A. Pemberton, of Tewin Wood, Hertfordshire, and Mrs. J. Cousins, of Ashford Hill, Newbury, Berks.

Miss Katherine Ann Mundy to Lord Gifford. She is the daughter of Dr. & Mrs. M. Mundy, of Hornton Street, W.8. He is the only son of the late Lord Gifford, and of Lady Gifford, of Mackenzies, Tilford, Surrey.











Miss Christina Stansfield Cadbury to Mr. David John Charles Thomas. She is the daughter of Mr. & Mrs. Alan Cadbury, of Haffield, Ledbury, Herefordshire. He is the son of Mr. & Mrs. Cecil Thomas, of Fulford House, Kingston St. Mary, Somerset.

# ANTIQUES

London's two leading auctioneers, Sotheby's and Christie's, are understandably cautious about committing themselves to any definite export figures in the antique and art world for, once an item is "knocked down" to a dealer, it is impossible to tell whether or not it is bound for overseas.

Sotheby and Christie had a joint turnover of £17 million during the season 1963/1964 and I estimate that between 25 and 35 per cent of this total derived from items that ultimately went abroad. The gross figures for 1963 from H.M. Customs & Excise show a contribution of about £7 million net (£18 million imports and £25 million exports).

It is important to remember that London is the unchallenged world centre for the sale of art and antiques: the attraction is the difference in charges and taxes here for the American and Continental dealers and nobody can gauge how much the trade might be affected by any changes in this direction.

The commission rate is a stable 10 per cent in the United Kingdom, but in America it fluctuates between 12 and 20, while most Continental countries average out at 15 per cent. In the U.K. there are no taxes and no Customs' duty, yet Germany and Italy impose 10 per cent in taxes, and in Italy there is an additional Excise tax of up to 30 per cent on all works of art. The French buyers' tax varies between 10 and 16 per cent, dictated by the amount of the sale. In the U.S.A. there is a 10 per cent Federal sales tax on silver and jewellery and another 4 per cent New York City sales tax on all works

There can be no doubt that London is the entrepôt, as instanced by last year's sale at Christie's when a flower picture by Sisley went to a Swiss collector for 34,000 guineas, having been sent to London from New York. On another occasion Claude Lorraine's picture of Carthage with Dido and Aeneas and their suite leaving for the hunt was purchased by a London dealer for 52,000 guineas. Later it went to the Hamburg Art Gallery.

Similarly at Sotheby's last December a painting of St. Jerome in a landscape by Albert Bouts went for £15,000, and an important Roman marble bust of the Trajanic period (circa 100 A.D.) came from Maine, U.S.A. and was later purchased by the Berlin State Museum for the sum of £2.900.





Above: Claude Lorraine's View of Carthage with Dido, Aeneas and their suite leaving for the hunt. Now in the Hamburg Art Gallery. Left: A Roman bust of the Trajanic period, now in the Berlin State Museum.

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